ANALYSIS OF HANDWRITING



H. J. JACOBY

ANALYSIS OF HANDWRITING

An Introduction into Scientific Graphology

BY

H. J. JACOBY

PREFACE BY

MICHAEL FORDHAM

LONDON

GEORGE ALLEN & UNWIN LTD

MUSEUM STREET

FIRST PUBLISHED 1939
SECOND IMPRESSION 1948

TO MY WIFE

ALL RIGHTS RESERVED

PRINTED IN GREAT BRITAIN
in 11-Point Fournier Type
BY JARROLD AND SONS, LTD.
NORWICH

PREFACE TO THE SECOND IMPRESSION

THE premature death of Hans Jacoby deprived graphology of one of its foremost exponents in this country and in addition has lost to many of us a stimulating and loyal friend. It is as his friend and collaborator that I have acceded to his wife's request that I write a short preface to the welcome new edition of his book *Analysis of Handwriting*. I appreciate this request particularly since Mrs. Jacoby, herself a graphologist, was her husband's close collaborator.

My experience has shown me that a good graphologist like Jacoby can give a clear account of the personality which is of real assistance to the psychiatrist and analytical psychologist. I have indeed more than once watched, at first with astonishment and later with less surprise as I became accustomed to the idea, Jacoby's graphological analysis proving itself correct when at first the interpretation had seemed unlikely and impossible to confirm. These experiences prove beyond reasonable doubt that handwriting is a medium through which the human psyche expresses itself and that a good graphologist can penetrate into the phenomena he observes in a most revealing manner.

The fact that graphology is practised by a large number of people who do not possess sufficient self discipline should not lead us to reject the sincere and creative workers who are at once graphologists and psychologists. This was Jacoby's position and this it was that made his work original and creative.

We are accustomed in medicine to the idea of a physician seeking the aid of various colleagues trained in other fields, for example, radiology, pathology or bacteriology, who provide useful, sometimes vital, information in a particular case. In just the same way I can envisage the psychiatrist or psychoanalyst (or for that matter any others who realise the significance of personality) seeking the

aid of collateral disciplines whose approach to the personality like that of graphology has a different phenomenology from his own and who can delve into a problem from a different angle, so giving information which assists in assessing what can best be done in any particular case. Jacoby's claim that graphology can assess personality and prove of practical value in the many fields in which human personality is a vital factor should be given serious consideration by all students of human nature.

MICHAEL FORDHAM

PREFACE

In spite of the fact that scientific graphology has for many years maintained its position among the various branches of psychological research, there are still many people whose attitude towards graphology is one of reserve and scepticism, and it is particularly by clear-thinking and scientifically-minded people that sincere objections and responsible criticisms are raised. This state of affairs is, perhaps, not surprising if we consider that most people owe their first and, very often, only contact with graphology to a mind-reader who tries to unravel the future and fortune of his client, or to the graphological column of a newspaper which makes use of the curiosity of its readers, or to the chance meeting with one of those numerous amateur graphologists who try to liven up parties with their vague efforts. All these and similar uses have nothing in common with the domain of scientific graphology, and only help to create a completely wrong impression in the minds of the public who, as a rule, confuse it with fortune-telling, palmistry, mind-reading, and similar completely unscientific practices.

In most countries, however, the representative bodies and scientific institutions are increasingly realising, or are convinced, that the aims of scientific graphology have nothing whatsoever in common with the above mentioned pseudo-graphological practices. In some countries the position of scientific graphology is safeguarded by the law demanding scientific training and examinations in order to put a check on those graphologists who have not proved their ability for scientific work: who practise palmistry and similar arts as well: who advertise and work on too big a scale to be reliable: who work for newspapers and journals without qualifications: who distribute unscientific graphological pamphlets: who teach grapho-

logy without qualifications: and who, in their interpretation, go beyond the analysis of a person's character.

Whilst in several countries the importance of scientific graphology is properly appreciated and scientific graphologists are being consulted by schools, police headquarters, ministries, institutes of scientific research, boards for vocational guidance, etc., thus spreading abroad the knowledge of the scientific nature and the various applications of graphology, the general public of the English-speaking countries is not at all aware of the range and the application of scientific graphology, which can partly be attributed to the fact that within the last eight or ten years no graphological work written by a scientific graphologist was published in English.

It is the object of this book to fill this gap. It will inform the reader about the development of graphology from the beginnings, about its scientific basis, its limitations, its method of psychological analysis of the writing-movements, and its various applications. It tries to point out to parents, educators, medical men, psychologists, criminologists, and everyone who is interested in the psychological investigation of personality the importance of a scientifically executed analysis of handwritings, and to show what can be expected of graphology.

I should like to point out that this book is an introduction into scientific graphology and by no means a course in graphology. That is why the psychological analysis of the features of handwriting is given such prominence and why the discussion of certain mechanical and physiological points is omitted, which, in a course, would be most essential, but in an introduction would cause more confusion than clarification.

The method expounded in this book is that of the author, and constitutes a new theoretical approach in the graphological literature in English, introducing for the first time a graphological

method which is based upon the science of the expression of movement.

The sincere thanks of the author are due to Victor Grubwieser, Ph.D., whose careful perusal of the manuscript and advice concerning the English idiom have considerably contributed to the successful conclusion of this work.

H. J. JACOBY

LONDON, 1938

CONTENTS

		PAGE
	Preface to the Second Impression	7
	Preface to the First Edition	9
CHAPTER		
	PART I	
	THE BASIS OF GRAPHOLOGY	
1.	Survey of the Development of Graphology	17
2.	Is Every Handwriting Unique?	28
3.	The Basis of Graphological Interpretation	36
4.	Objections and Limitations	44
	PART II	
	THE PSYCHOLOGICAL MEANING OF THE SINGLE CHARACTERISTICS IN HANDWRITING	
1.	The Extraverted and Social Character of the Act of Writing: the Degree of Legibility	69
2.	The Act of Writing as an Achievement	80
3.	Handwriting as a Sequence of Movements: its Directions and Zones	86
4.	The Size of Letters	94
5.	The Difference of Length	100
6.	The Writing Angle	105
7.	The Degree of Width	109
8.	Forms of Connection	114
9.	The Degree of Connection	126
10.	Spacing	135
11.	Direction of Lines	138
12.	The Degree of Regularity	140
13.	The Degree of Pressure	145
14.	The Degree of Speed	150
15.	The Degree of Evenness	155

CHAPTER PAGE

16. Naturalness and Originality 157
17. Pastiness and Sharpness 159
18. The Degree of Fulness 164
19. Letter Formation 168
20. The Shaping of Numbers 176
21. The Signature 182
22. The Writing of an Envelope 187

PART III

THE APPLICATION OF GRAPHOLOGY

1. Analysis of a Handwriting 199
2. Scribblings of Small Children 225
3. The Handwriting of Mentally Defective Children 228
4. The Handwriting of Problem Children 232
5. The Handwriting of Juvenile Offenders 238
6. Vocational Guidance and Graphology 240
7. Graphological Advice for Firms Concerning their Staff 246
8. Graphological Advice Regarding Domestic Personnel 252
9. Graphological Advice in a Case of Partnership 255
10. Economic Crimes and Graphology 257
11. Graphological Advice in Matrimonial Matters 259
12. Psychotherapy and Graphology 261
13. Graphological Assistance in Cases of Inner Conflicts 265
14. Graphology and Criminology 267
15. Graphology and Historical Research 270

Index of Names 273
Subject Index 275
Index of Figures 284

SUPPLEMENT

Specimens of Handwriting and Illustrations 287

PART I
THE BASIS OF GRAPHOLOGY

CHAPTER I

SURVEY OF THE DEVELOPMENT OF GRAPHOLOGY

THE science of graphology is commonly believed to be an entirely modern one. Actually it has a history of almost seventy years, and the notion of a connection between handwriting and personality can be traced to antiquity.

In A.D. 120 C. Suetonius Tranquillus described in his book *De vita Caesarum* a peculiarity in the handwriting of Octavius Augustus: "Notavi et in chirographo ejus praecipue: non dividit verba nec ab extreme parte versuum abundantes litteras in alterum transfert, sed ibidem statim subjicit circumducitque."—"He does not hyphen the words and continue on to the following line, not even if this means cramming the letters, but simply squeezes them in and curves the end of the line downwards."

Even in graphological circles it is little known that many centuries ago the East, especially the Chinese, possessed insight into the psychology of handwriting. It seems significant that the Chinese word "wen" denoted both signs of writing and ornaments of drawing and that although in the fourth century A.D. the script called "grass-writing" had already attained high perfection, the varieties of ornamental styles in handwriting numbered more than a hundred. No wonder that insight into handwriting psychology was already developed.

Kuo Jo-hsu, a philosopher and painter of the Sung period who lived between 1060 and 1110, said "Handwriting infallibly shows us whether it comes from a noble-minded or a vulgar person." And Okakura said: "Every single stroke of handwriting expresses a whole life."

In Europe during the Middle Ages writing was an art, particu-

larly practised by monks. Only in the twelfth and thirteenth centuries did writing begin to be generally used by educated people, as a result of the influence of Islamic culture, and increasingly so since the Renaissance. Apart from the more formal and artistic writing achievements of calligraphists and professional writers employed by courts and authoritative bodies, handwritings expressive of individual personality came more and more into prominence. To the same extent attention was drawn to the individual character of handwriting.

The first detailed work on the relation between handwriting and personality was published in 1622. Its author was Camillo Baldi, doctor and professor in the University of Bologna, a famous scholar of his time. Its title was: *Trattato come da una lettera missiva si cognosca la natura e qualita dello scritore*, and in the Latin translation by Petrus Vellius, published in 1664: *De ratione cognoscendi mores et qualitates scribentis ex ipsius epistola missiva sive de divinatione epistolaria.*

In this work Baldi wrote: "It is obvious that all persons write in their own peculiar way and that in private letters everybody uses such characteristic forms as cannot be truly imitated by anybody else." At the end of his work Baldi as the careful observer he was, drew the following conclusions: "These and other similar traits of character can be recognised in any handwriting by way of thorough examination. Yet it is necessary to observe carefully whether the characteristics of handwriting recur, moreover whether they are in any way artificial, and finally whether they result from various deceptive causes which are due to writing materials."

This small book, hardly satisfactory if compared with our modern conception of research work, was the first step towards a science of graphology in Europe and, in fact, an admirably clever and lucid attempt.

In later periods we can trace many a penetrating observation on

the psychology of handwriting in the works and letters of famous authors, artists, and scholars.

The philosopher Leibniz, for instance, remarked[1]: "Etiam modus scribendi plerumque, nisi a magistro pendet, habet aliquid naturalis temperamenti"—The manner of writing as far as it does not follow that of the schoolmaster expresses something of natural temperament.

In 1792 J. Ch. Grohmann, professor of theology and philosophy in Wittenberg, wrote in a small treatise called *Examination of the Possibility of Inferring Character from Handwriting*: "It is just as difficult to disguise one's handwriting as one's physiognomy. Just as the physiognomy remains fundamentally constant, and only the movable muscles are actuated in contrast to the inner emotion, the character of the handwriting remains fundamentally the same in spite of all disguise, even if masked by assumed and deceptive traits. I have always found that the faculty of disguising the handwriting is on a level with that of disguising character and appearance."

It is highly interesting to note that Thomas Gainsborough whilst painting a portrait, was in the habit of keeping before him on the easel a letter written by his model.

A passage in the novel *Chronicles of the Canongate*, written by Walter Scott in 1827, seems equally interesting. In it Scott describes the impression he received when reading a manuscript written fifty or sixty years before he was born:

"There was something in this conclusion which at first reading piqued me extremely, and I was so unnatural as to curse the whole concern, as poor, bald, pitiful trash, in which a silly old man was saying a great deal about nothing at all. Nay, my first impression was to thrust it into the fire. . . ."

But after a few lines he continues:

[1] *Opera Leibnizii*, ed. Duteus, vol. vi, 1789.

"A little reflection made me ashamed of this feeling of impatience, and as I looked at the even, concise, yet tremulous hand, in which the manuscript was written, I could not help thinking, according to an opinion I have heard seriously maintained, that something of a man's character may be conjectured from his handwriting. That neat but crowded and constrained small-hand argued a man of a good conscience, well-regulated passions, and, to use his own phrase, an upright walk in life; but it also indicated narrowness of spirit, inveterate prejudice, and hinted at some degree of intolerance, which, though not natural to the disposition, had arisen out of a limited education. . . .Then the flourished capital letters which ornamented the commencement of each paragraph, and the names of his family and of his ancestors whenever these occurred in the page, do they not express forcibly the pride and sense of importance with which the author undertook and accomplished his task? I persuaded myself the whole was so complete a portrait of the man, that it would not have been a more undutiful act to have defaced his picture, or even to have disturbed his bones in his coffin, than to destroy his manuscript."

Goethe wrote in one of his letters in 1820: "There can be no doubt that the handwriting of a person has some relation to his mind and character, and that from it one may conceive at least some idea of his manner of being and acting, just as one must recognise not alone appearance and features, but also bearing, voice, even bodily movement as being significant, and congruent with the total individuality."

Lavater, in his *Physiognomic Fragments* (1775–78), said: "We assume it to be highly probable that everybody has his own individual and inimitable handwriting. Yet should not this undeniable differentiation be caused by the manifoldness of human nature? . . The variability of the handwriting of one and the same person does not furnish counter-evidence against the significance of hand-

writings; on the contrary, it clearly proves it; for it becomes obvious from this variability that the handwriting of a person is congruent with his actual situation and state of mind. . . All nations have handwritings of a national type just as they have national faces; each of them has something characteristic of the nation, but notwithstanding it differs from all others. The same applies to pupils of the same schoolmaster; all pupils write in a similar manner, yet each of them adds a shade of his own self. . . And now one more observation worth consideration: I notice a remarkable analogy between voice, gait, and handwriting of most people."

Knigge, in his well-known book on *Social Intercourse*, 1903, pointed out that "All children whose education I had to supervise learned writing according to my hand. Yet as soon as they had gradually developed their distinct characters, each of them began to express in handwriting his own peculiar characteristics. At first sight they all seemingly wrote in the same hand; but everybody who paid careful attention to their handwritings and had been acquainted with them, would discover in the manner of one, laziness, in those of others undecidedness, carelessness, steadiness, eccentricity, sense of order, or some other characteristics."

Stefan Zweig in a lecture at the *Sunday Times* Book Exhibition in London, on the occasion of the exhibition of the Edward Speyer Collection, said: "A man may lie, simulate, disown himself: a portrait may change or beautify him: a book can lie and so can a letter, but in one thing man is inseparably attached to the innermost truth of his nature—in his handwriting. Handwriting betrays a man, whether he wants it or not, it is as unique as his personality, and sometimes reveals what he conceals. I do not wish to say this in support of a certain class of graphologists who claim to read the future and the past in every fleeting line. Handwriting, although it does not betray everything, does reveal the essential—the essence of personality, as it were, is given in a tiny abbreviation."

Observations and remarks on handwriting are contained in the works and letters of Browning, Poe, George Sand, W. Humbolt, Baudelaire, Dumas, Daudet, Zola, Gogol, Chekhov, Heyse, Björnson, Kielland, Th. Mann, E. Ludwig, L. Feuchtwanger, Lombroso, M. Hirschfeld, Kretzschmer, Bleuler, C. G. Jung, Albert Einstein, and many others.

The most significant step in the advance of graphology was taken in France during the second half of the last century, by the Abbé Jean Hippolyte Michon who, in 1871, introduced the term "graphology." After the cautiously groping beginnings made by Baldi and Lavater he was the first to attempt the foundation of a scientific method. Empirically he compared the conformities between certain dots, strokes, loops, and hooks of handwriting on the one hand and certain traits of character on the other. According to his conception a certain flourish always manifested a definite trait of character. If the flourish was absent, the corresponding trait of character was assumed to be lacking as well. In spite of the inadequacy of this method he was successful in practising graphology because he was an intuitively powerful observer of human nature and attained considerable experience by his lifelong study of handwritings. The theories, however, on which his method was based were insufficient. He depended on empirical observation alone, and did not seek confirmation of his findings in psychological interpretation. His pupil and successor, Jules Crépieux-Jamin, of Rouen, now a man of over eighty, elaborated Michon's system, and is generally accepted as the head of the French school of graphology.

Between 1895 and 1920 methodical investigation of the psychology of handwriting resulted in the establishment of graphology as a science. Three investigators, W. Preyer, a child psychologist, G. Meyer, a psychiatrist, and L. Klages, a philosopher, gave graphology a new complexion. By experimenting with hand-

writings, and above all by psychological study of the nature of handwriting, they discovered that handwriting is not a mosaic of signs placed side by side without inter-relation as Michon had assumed, but that handwriting, being produced by an individual totality, must also be regarded as a totality. Although the parts which constitute this whole occur in every handwriting, the ratio between the parts differs in each case, and so does their significance. The general meaning of the characteristics remains the same; their special meaning, however, changes in each case. It makes a great difference whether in a handwriting strong pressure, for instance, is accompanied by regularity and speed, by irregularity and slowness, by regularity and slowness, or by irregularity and speed. The ratio of one characteristic to all the others is essential in order to ascertain the proper meaning of a characteristic in a given case. Thus one characteristic feature cannot be examined by itself irrespective of all others: its meaning is determined by the constellation of the parts constituting the whole.

We are indebted to these three scholars for having placed graphology on the firm footing which gave it the rank of a science.

Since the Great War special domains of graphological theory and practice have been explored. Some works significant for the foundations of graphology as well as its various spheres, are the following:

M. BECKER: Graphology of Child Handwriting. Hamburg.

G. LOMER: Feeble-Mindedness as Indicated by Handwriting.

I. VAN LENNEP: The Graphoscope Apparatus. Utrecht.

A. MANDOWSKY: Schizophrenia as Shown in Handwriting. Hamburg.

CHRISTIANSEN-CARNAP: Handwriting and Typology. Munich.

H. THEISS: Experiments with Laymen on the Understanding of Handwriting as an Expression. Dresden.

G. BLUME: Mental Diseases and Handwriting. Wittenau.

N. SYLVUS: Graphology in its Relation to Individual Psychology. Holstein.

F. VICTOR: The Copy-Book Forms of Fifteen Nations. Berlin.

H. PETER: The Handwritings of Problem Children. Chemnitz.

A. GERNAT: Handwriting and Nationality. Vienna.

M. KELLER: The Graphological Significance of Address, Signature, and Blotter. Winterthur.

A. KRING: Graphology of Typewriting. Bern.

DUPARCHY-JEANNEZ: Diseases as Shown in Handwriting. Paris.

A. ACKERMANN: Techno-Psychology and Graphology. Zürich.

A. KUHR: The Graphology of Suicide.

I. NINCK: Aggressiveness as Shown in Handwriting. Riehen.

B. HULLER: Symbolism in Handwriting in its Relation to Psycho-Analysis. Troppau.

H. GERSTNER: Diabetes as Shown in Handwriting. Tübingen.

KALTENBACH-MEYER-BENZ: The Problem of Heredity as Shown in Handwriting. A Graphological Analysis of Ten Generations of a Family. Esslingen.

A. DELHOUGNE: Three-Dimensional Graphology. Lörrach.

L. WAGNER: Cultural Styles and Handwriting. Marburg.

A. MENDELSSOHN: Man in Handwriting. Psycho-Analytical Study on Handwriting. Paris.

R. SAUDEK: Experiments with Handwriting. London, George Allen and Unwin.

R. WIESER: The Handwritings of Criminals. 3 vols. Vienna.

J. CRÉPIEUX-JAMIN: Age and Sex as Shown in Handwriting. Rouen.
The Elements of the Handwritings of Criminals. Rouen.

MUTHMANN-HARTGE: Greek Stone-Inscriptions and Their Expression.

M. HARTGE: Graphology of Shorthand. Freiburg.
The Laws of Graphology Applied to Spacing and Lettering in Advertising. Freiburg.

M. PULVER: The Symbolism of Handwriting. Zürich.
Instinct and Crime as Shown in Handwriting. Zürich.

O. FANTA: Graphology as a Means of Self-Protection of Banks. Prague.

FANTA-JACOBY: The Problem of Handwriting Doubles.

H. JACOBY: Handwriting and Sexuality. London.
Vocational Guidance and Graphology. London.

C. ROMAN-GOLDZIEHER: The Handwriting of Stutterers. Budapest.
Studies on the Variability of Handwritings with the Graphodyne-Apparatus. Budapest.

MENZEL-SCHÖNFELD: Tuberculosis, Character and Handwriting.

W. SCHÖNFELD: The Handwriting of Different Types of Medical Men. Prague.
Graphological Tests of Intelligence. Prague.

The graphological literature published in English is comparatively small, and does not give a complete survey of the subject according to its present status. Since most of the works are out of date, a brief enumeration may suffice:

H. FRITH: How to Read Character in Handwriting. 1889.

R. BAUGHAN: Character Indicated by Handwriting. London, 1890.

J. WITHE: How to Learn Character from Handwriting. London, 1890.

SEYMOUR EATON: Textbook on Graphology. Boston, 1891.

H. L. M. AND M. L. ROBINSON: Talks on Graphology. Boston, 1892.

J. CRÉPIEUX-JAMIN AND J. H. SCHOOLING: Handwriting and Expression. London, 1892.

P. FRAZER: A Manual of the Study of Documents. Philadelphia, 1894.

J. H. KEENE: The Mystery of Handwriting. Boston, 1896.

H. VON HAGEN: Reading Character from Handwriting. 1902.

L. RICE: Character Reading from Handwriting.

J. E. DOWNEY: Graphology and the Psychology of Handwriting. New York, 1919.

CREPIEUX-JAMIN AND GIVEN-WILSON: The Psychology of the Movements of Handwriting. London, 1926.

Analysis of Handwriting

R. SAUDEK: The Psychology of Handwriting. London, 1926.
Experiments with Handwriting. London, 1928.
(Both published by George Allen and Unwin)

Further authors: DE WITT, B. LUCAS, W. L. FRENCH, C. HOWARD, A. W. DOUGLAS, E. M. HALL and A. MUNDIN.

The following works were written by non-graphologists:

F. N. FREEMAN: The Handwriting Movement. Chicago.

M. E. THOMPSON: Psychology and Pedagogy of Writing. Baltimore.

A. H. LAND: Graphology.

C. D. LEE AND R. H. ABBEY: Classification and Identification of Handwriting. London, 1922.

C. H. BROOKS: Your Character from Your Handwriting. London, 1930. George Allen and Unwin.

G. W. ALLPORT AND PH. E. VERNON: Studies in Expressive Movements. 1933.

During the last ten years no book on the subject has been written in English by graphologists, whilst many works showing the great progress of the subject have been published in other languages. The particular merit of graphological research of these last ten years lies in the fact that the practical application of graphology has been tackled from many different angles. One writer has assumed a psycho-analytical point of view, another that of individual psychology, others that of experimental psychology, Gestalt psychology, and so forth. It is significant that all have arrived at similar conclusions. One test proof out of many which have been undertaken during recent years may serve as an illustration. It was carried out by the State Institute of Education, Berlin, in 1929, in order to test, on an experimental-statistical basis, the reliability of the practical uses of graphology. The final conclusions arrived at from this

experiment were that "graphology itself—not the individual graphologist—is able to give detailed character portraits which attain a high degree of reliability."[1] In this thorough control experiment handwritings of five persons were analysed by six graphologists. These thirty analyses were submitted to fifteen unprepared persons acquainted with the writers but unexperienced in psychology. These persons examined the results by way of correlation. In spite of the intricacy of this experiment, only sixty-six correlations out of four hundred and fifty (i.e. 14·7 per cent) were held to be wrong. (For comparison I may mention that in a similar experiment carried out by the same Institute in order to test the reliability of the practical uses of astrology 94 per cent of the correlations were held to be wrong). The congruence of these results, attained by six different graphologists and methods, goes far to demonstrate the firm foundation of scientific graphology of to-day.

[1] Otto Bobertag: *Is Graphology Reliable?* p. 78.

The result, however, may be revealed: the actual number of all the different ways of shaping a single stroke reaches up to several milliards, which proves the manifoldness of handwriting beyond a doubt. With this statement, however, we have not yet answered the first, more comprehensive question: whether every handwriting is unique and whether this uniqueness is conditioned by the unique personality of its producer as claimed by graphologists. Our statement which reveals the practically unlimited variety of letter formations, seems to contradict rather than to confirm that assertion, for if the varieties of forms are as numerous as that, the uniqueness of every handwriting appears somewhat improbable.

We have, therefore, to examine the question whether individual handwritings differ to so high a degree that the alleged uniqueness of every handwriting may prove to be true. Before answering this question I should like the reader to try a little experiment. In Figs. 3–14 there are twelve handwriting specimens, the upper row containing the words "Esq.," the lower the words "Square." Both words were cut out of six envelopes written by six persons. Thus every single word "Esq." corresponds to one of the words "Square."

Now the reader is asked to try to correlate each word "Esq." to its matching word "Square," thus deciding the question which two words were written by one and the same person, and to write down the solution, which will not take him more than five minutes.

1.	2.	3.	4.	5.	6.

Before I give the right solution I should like to point out that this test though it may appear easy to readers already experienced in graphology, is by no means easy to the layman. There are two significant points: both words are very short, the one consisting of

ee letters only, the other of six, and both words have only one er in common, the letter *q*. Therefore careful observation of every gle detail is needed to arrive at the correct solution.

Besides, the theoretical probability of correlations is small. On whole there are thirty-six possible correlations, thirty possible ors, and six correct solutions. The ratio of possible errors to rect solutions thus is 6 to 1.

From this consideration it becomes evident that for the unooled reader even this little test is by no means an easy one, and many will arrive at the right solution, by which 3 and 12, 4 and 5 and 13, 6 and 10, 7 and 11, 8 and 9 are correlated.

have submitted this problem to a great number of persons, cated and uneducated, adults and children, and many times the itions were correct. The explanation for this lies solely in the erence between handwritings. Each pair of our samples presents ures of its own, incomparable to all others. A brief description l confirm this statement.

The first pair, 3 and 12, is written with strong pressure. As the vement is not quick, the pressure adheres to the writing paper, which it appears to dig. As a result of this heavy pressure the ifold nib of the pen spreads out producing strongly-marked ike contours which are flown over by the ink at some places. e ink-colour inside the stroke contours is brighter, outside them ker. Further characteristics of this sample are the following: writing is reversive: the letters are small: the trend of the ers or of the line is slightly rising: the spacing between the letters istinct: the letters tend to connectedness: angle, size, and width w regularity.

Without going into further detail, we compare these characstics with those of the other samples. The following pair, 4 and shows a fairly upright writing angle. The letters are even ller than those in the preceding sample, and in addition to this

their size and proper formation diminish towards the end of a word. The letters have a slightly sinking tendency. The pressure is rather weak: there is hardly a difference of pressure between upstrokes and downstrokes. The spacing is not as good as in the preceding sample, nor the legibility and the degree of regularity. The movements, especially indicated by the connections of strokes and letters, are more flexible and soft than those in the previous sample.

The third pair, 5 and 13, is marked by its considerable size, width, and fullness. It has a tendency to acute, angular movements. In the lower part of the letter *q* the connection between downstroke and upstroke is angular, and so are some of the movements in the capital and in the small *s*. In either *q* the upstroke reaches up to the middle zone. The letters *E*, *q*, *a*, *u*, and *e* are ballooning.

The fourth pair, 6 and 10, deviates from all others in the formation of the letter *q*. The pressure in the downstroke of the two *q*'s is decreasing: the downstroke itself turns in a curved movement into the upstroke which stops halfway; furthermore, the length of the downstroke differs from all other samples, and so do the capital letters *e* and *s* which are ballooning and circumscribing much space. Contrary to the *E* in the preceding sample, the upper and not the lower part of the capital letters *e* and *s* are marked by fullness.

The fifth pair, 7 and 11, contains a slight but significant peculiarity: the downstroke of the letter *q* though executed as an uncertain, hesitating, and slightly tremulous movement, ends in a dot strongly marked by sudden pressure. The forms of the letters *E*, *S*, *q* and *a* are particularly narrow and lean.

Finally, the sixth pair, 8 and 9, is different from all others in the changing shade of its colouring produced by the writer's irregular pressure. Dark and bright parts follow each other in an incalculable sequence.

The samples deviate from each other in many more details which I leave undiscussed because their mere enumeration may not be of interest to the reader. The characteristics so far described show differences of such a high degree that one sample cannot be mistaken for another if carefully observed. No true observer of form characteristics could correlate samples 12 and 8 because the writing angle differs obviously as well as the size, the pressure, the respectively rising and sinking tendency of the letters on the imaginary base line. In the same way the correlation of 13 and 7 is impossible because the difference of size, fullness, and the falling or rising tendency of the letters is distinctly noticeable. Yet possibly some readers might have mistaken 10 for 13, and 14 for 11, or 6 for 5, and 4 for 7. If so, they did not observe carefully enough. For, as to the wrong correlations of 10 and 5 and of 13 and 6 respectively, they did not pay sufficient attention to the lesser degree of size and fullness in 10 and 6, as compared to 13 and 5, nor did they notice the slightly rising tendency of the letter basis in 13 and 5, nor the differences in the upstroke of the letter *q* in the lower zone. Similarly if 11 was correlated to 4 and 14 to 7, the smaller size of 4 as compared to 11 and of 14 as compared to 7 respectively was overlooked as well as the peculiar execution of the sudden dot-like pressure at the end of the downstroke of the *q* which 11 and 7 have in common, whilst the downstroke of the *q* in 14 and 4 shows no sudden thickening of pressure at all.

Thus we have discovered many differences—some of pressure (strong, weak, irregular, decreasing in the downward direction, sudden dot-like pressure), differences of the degree of legibility, regularity, connection, size, width, fullness, extension upwards and downwards, differences of the writing angle (slant to the right, upright angle, slant to the left), of the speed of the movements, differences between good and bad spacing, between angles and curves, between a rising and sinking tendency of the letter basis.

We learn from these samples that handwritings consist of a number of characteristics, partly different in their execution (as, for example, the difference between the pressure in 3 and 12 on the one hand, and that in 7 and 11 on the other), and partly different in their constellation to each other: for instance, 4 and 14 and 6 and 10 have the sinking of the letter basis in common. But this mutual characteristic occurs in each case in a different constellation: in 4 and 14 it is accompanied by smallness, small capital letters, leanness, softness, weak pressure, etc., in 6 and 10 by fullness, emphasized capital letters, stronger pressure, larger extension of upper and lower lengths, etc.

We see from these samples that on the one hand different samples of one and the same person show a high degree of constancy (no matter whether the handwriting in itself has a certain amount of stability and constancy as is the case with 3 and 12, or of instability and inconstancy as is illustrated by 4 and 14), and that on the other hand handwritings of different persons actually differ to a very high degree.

The alleged uniqueness of every handwriting may already be apparent at this stage. Yet before definitely deciding this question, I should like to report a simple experiment which I made in order to bring out the differences between handwritings, and at the same time to verify a similar experiment made by Crépieux-Jamin. I cut out from a handwriting specimen one or several capital letters *f* and arranged them together with a hundred letters *F* taken from the handwritings of other persons. After that I asked the person in question to try to recognize the *F*'s written by himself. Within a few minutes he picked out the right letters. I repeated this experiment with persons of different sex, age, class, nationality: the result was the same. Encouraged by this success, I made the experiment more difficult: I reduced it to unstable, inconstant handwritings which presented several different forms for the same letter, and I

selected that particular letter out of documents written with different writing materials in different years, and in a different frame of mind. But in spite of these complications the right letters were always picked out. I made the experiment still more difficult: I asked some schoolchildren between the ages of twelve and fourteen to spot the "5's" written by them out of a hundred 5's: but apart from a few exceptions, they discovered their own 5 and, in addition to that, those of their friends within a few minutes, in some cases within a few seconds.

These simple experiments which everybody interested in tests can check for himself, are most revealing for our problem. Although the variety of letter formations is practically unlimited as we have seen from our single-stroke example, there is in every single handwriting an individual constancy of such a high degree that everybody is able to discover out of a hundred letters the one which was written by himself.

Thus our first question, whether handwritings have a high degree of variability and whether the handwriting of one and the same person is unique, can be answered in the affirmative.

To some readers the definite statement of this fact may seem surprising and daring. Actually, however, this fact of the uniqueness of a person's handwriting has been recognised by the public for many centuries and remains uncontested. The requirement of our personal signature on a cheque, on a contract, on an agreement, or the like, self-evidently implies that a person's signature must be unique and inimitable, and is thus a reliable proof of identity if the authorship of a document is disputed.

Thus public opinion and our experiments are congruent in the finding that handwritings produced by different persons differ to so high a degree that confusion or genuine imitation is impossible, and that handwriting is the unique property of its writer's personality.

CHAPTER 3

THE BASIS OF GRAPHOLOGICAL INTERPRETATION

THE science of graphology requires knowledge of human biology and pathology, psychiatry, study of neuroses, sexology, constitutional and environmental research, furthermore, a knowledge of pedagogy, vocational guidance, and criminology. Whilst all these are more in the nature of auxiliary sciences for graphology, its proper scientific foundations are the mechanics of writing or its physiology and the psychological interpretation of expression in handwriting.

The investigation of the mechanics of writing brings us to the technical side of the act of writing, the influence of writing material and circumstances on handwriting, and the mechanical origin of the individual characteristics. The psychology of the expression of handwriting is the psychological foundation and interpretation of these individual characteristics as a manifestation of personality.

In the early days of modern graphology as practised by Michon, scientific graphology was based entirely on empiric procedure, on the groping comparison between a known individual and the handwriting he produced. In this manner a certain amount of experience was collected which justly claimed to have established the meaning of certain characteristics by means of ever-recurrent observation. And yet many assumptions were held to be true which meanwhile have proved to be false. The desire for clear-cut results, together with the prevailing ideology of the time which, influenced by the cell-doctrine of anatomy, regarded the mind as a mosaic of detached, unalterable properties, produced the first, yet fundamentally wrong, graphological theory, the belief that certain traits of character were revealed by certain definite characteristics of handwriting: every

stroke, flourish, or hook in writing was supposed to have a definite and single significance. This rigid valuation of certain signs has been very harmful, and unfortunately publications and new editions of older works are still appearing in which this disastrous theory plays a prominent part.

On the other hand, the notion has asserted itself more and more that only those graphological interpretations deserve recognition which are not only borne out by experience but also have a psychological foundation.

Before we approach the actual problems of graphology we must answer the fundamental question: why handwriting, as is claimed by graphology, should be expressive of the individual personality.

It will not do to regard the expression of the mind by way of the writing movement as the outcome of causal relation; causality implies cause and effect. It is causality when, in writing down a letter with a certain instrument, the pen, on a certain material, the paper, I perform certain movements which produce the shape of a certain sign; the cause was an impulse in my brain, the effect was the innervation of certain muscles required to produce the picture of that sign by certain movements. It is something entirely different if beyond this, and without my conscious intention, the movements which I performed in order to produce that sign, bear the stamp of my individuality. The theory of psycho-physical parallelism also fails to explain this phenomenon because we are not confronted by a parallelism of independent phenomena.

The thing we term mind is not palpable. Hence manifestations of the mind are never direct but always indirect. What we perceive are the bodily expressions of spiritual life. The fact that someone is experiencing the emotion of rage, is actually only inferred from the fact that our senses receive certain impressions directly from the bodily behaviour of the raging individual. Although we can never perceive rage as such, but only its bodily manifestation, we

do know that we are not mistaken if we regard the specific behaviour of an angry person as the expression of his rage. Thus we have to infer manifestations of the mind from the manifestations of the body.

Obvious as it may seem, it is necessary to emphasize this, for in it lies the foundation of the fact that the significance of handwriting as a characteristic of an individual personality is based on the general principle that every bodily movement is at the same time a movement expressing the mind.

Expression of the mind is thus recognisable in bodily movements such as mimic gestures, gait, movements of the hand. These movements have both a bodily and a spiritual side: the bodily side is conditioned by the purpose of the movements: actuated by this purpose, every person, for instance, performs the walking movement by placing one foot before the other. But on the other hand, every movement is at the same time emphasized individually: every person has, differing from that of all other persons, an entirely individual way of setting one foot before the other, and in this respect even the ordinary movement of walking is an expression of the individual mind.

To use this example of gait in order to study the expression of the mind with any measure of certainty, one would have to take film-shots of the walking movements of the person in question. The same applies to all other forms of movement with the exception of writing, which has the advantage of having the course of its origination recorded once and for all. Thus we have in handwriting a unique record of individual personality.

Having answered the question why handwriting is expressive of individual personality, the problem arises how to give to all the various characteristics contained in handwriting a correct interpretation. In other words: what evidence is there that the conclusions we infer from these characteristics are correct?

The Basis of Graphological Interpretation

If graphology were that art of sign-reading which Michon believed it to be, and in which every characteristic stood for a certain property, it should not be difficult to establish the proper meaning of each characteristic by experience. But this is by no means so. Actually any one characteristic by itself may have one of several meanings. A characteristic feature denoting self-control in one case may indicate inhibition of emotions in another. The correct interpretation of a characteristic feature can only be gathered from the constellation offered by the complete picture of the handwriting. The various characteristics in themselves have many meanings, but in the picture of any one handwriting the definite meaning is established by considering their particular execution and their constellation.

Now when we proceed to examine the possibilities of correct graphological interpretation in a particular case, we are confronted by the following situation: on the one side there is a well measurable and comparable quantity, the handwriting, and on the other side an invisible quantity, the mind, and between them a theoretical equation has to be established.

It is the aim of every exact method to eliminate as far as possible in its observations the human personality as an active factor, for the most essential trait of personality, its incalculable subjectivity, is the enemy of exact science. In mathematics and physics, the ideals of exact method are well-nigh fulfilled. Yet the limits of exact methods are by no means the limits of science. We need only think of such subjects as archaeology, musicology, history of art, and all other forms of historical science to find confirmation of this fact.

For the science of graphology the following holds good: the correct interpretation of a handwriting is not an objective procedure in keeping with the principles of exact methods; on the contrary, the subjective personality of the interpreter is a decisive factor. All depends on his faculty of forming a character-portrait of the writer

so that he can arrive at the only possible interpretation suggested by the given constellation of features.

It would lead to a misconception of the method of graphology if one attempted to conceal this fact. It must be clearly stated that graphological analysis cannot achieve 100 per cent results and absolute exactness, but a relative degree of reliability which is, for a non-exact science, remarkably high. The fact that graphology is a non-exact method, by no means implies that its results are uncertain and unreliable. Results checked in practice tend to prove the contrary. We have already learnt that control tests carried out by the "State Institute for Education," Berlin, showed that only 14·7 per cent of correlations were held to be wrong. It may also be mentioned that in two comprehensive investigations carried out among industrial concerns regarding their practical experience with graphological advice, an average degree of reliability of 90 per cent was established with 87·88 per cent as the lowest and 95 per cent as the highest index-figure.[1]

Thus, although the subjective personality of the interpreter is an integral factor in the analysis, and although in the analyses concerned many graphologists took part, the results show a high degree of congruence and a relatively high degree of reliability.

The explanation of this fact may be found in the varying degrees of subjectivity. The various kinds of psychological opinion in every-day life offer the best examples. If a father judges the character of his son, he is influenced by emotionally toned wish-fantasies and prejudice due to exaggerated subjective comparison with his own self. An experienced business man, for instance, is far more likely to arrive at reliable results when considering applicants, because his attitude towards the individual person is far more matter-of-fact. But he also is not proof against considerable sub-

[1] *Berliner Tageblatt*, February 20, 1929, and *Die Medizinische Welt* (The Medical World), 1932, No. 20.

jective influences. It is difficult to analyse the assumed appearance of a person if presented with a definite purpose. In such a case the true judge of human nature will observe the seemingly unimportant and inconspicuous traits of character which—forming a neutral zone—escape the attention of the dissembling person, for it is in these traits, and not in the consciously intended behaviour, that the person's true nature is revealed.

Such a neutral zone is represented by handwriting, recording the lines of character better than a photographic plate. The ego of the writer finds itself in a sphere beyond its control, even if the writer were to succeed in concentrating his attention on it for a short time. The graphologist views the personality of the unknown writer with personal objectivity as does the business man the applicant. And, in addition to this, the neutral sphere of handwriting helps him to avoid the danger of being deceived by a consciously assumed behaviour.

Thus the subjective process of handwriting analysis is performed under the most favourable conditions, which accounts for its high degree of reliability.

There are, however, two more conditions to be fulfilled if graphological analysis is to be successful: talent for observation and psychological penetration. If they are lacking, one can neither penetrate one's own character nor that of another. People lacking in these qualities may call themselves graphologists but they are not really entitled to the name, just as we shall always find medical men who are not really doctors.

Objective observation and subjective psychological penetration and valuation must be well balanced in order to bar misinterpretations from graphological inferences.

The process of handwriting analysis actually consists of two tasks. The first is the observation which records the handwriting as a dimensional formation resulting from differentiated movements;

in this respect handwriting affects the observer objectively. This is followed by another process, the psychological valuation of the individual characteristics of a handwriting. In this case the ego of the graphologist is affected subjectively by the handwriting, and it is his aim to understand and interpret as much of the handwriting as possible.

Some graphologists lack objective observation, others lack psychological penetration.

A graphologist with a good talent of observation but without differentiated psychological insight is bound to overrate the formal, measurable, mechanically recordable characteristics. He embarks on experiments with the same zeal and seriousness with which a child takes its toys to pieces without an inkling of their totality. He carefully observes a large number of individual traits but he is unable psychologically to systematise his findings. He will only enumerate properties without constructing the picture of a personality. He resembles a photographer who, for the sake of detail, takes a picture of a full-dress uniform with all decorations on it but fails to supply us with the portrait of its owner.

A graphologist with a high degree of psychological penetration but without the gift of observation is inclined to give the reins to his imagination. He interprets traits which are not contained in the handwriting. Consequently the character portrait does not agree with the reality of the writer but simply expresses the typical attitude and ideology of the interpreter. The result is a portrait which has no similarity with the person depicted, but is merely a projection of the personality of the painter himself. Such opinions have no more value than the usual everyday opinions which people hold about other people. When I hear Mr. A voicing his favourable or unfavourable impression of Mrs. B, I can usually form an opinion, not of the character of Mrs. B, but of that of Mr. A.

This juxtaposition of the two requirements for the graphologist

should make it clear that factual objective observation and subjective psychological penetration and valuation must balance one another in order to produce sensible and reliable results. For these are the two mainstays upon which the potential structure of graphology is built: to recognise personality as the totality it is.

CHAPTER 4

OBJECTIONS AND LIMITATIONS

THERE are graphologists who allow of no objection whatsoever to graphology, discard all criticism, and will never admit that there are limitations to the work of a graphologist. They are inclined to treat anybody doubting the one or the other point in graphology as their personal enemy, who is out to do them harm. They are so fascinated by their work, so passionately devoted to it, that they are no longer unbiased and objective. The range of their vision is narrowing down, they are apt to over-emphasise everything that comes within that range and to minimise all that is outside its rigidly circumscribed field.

It is, however, indisputable that there are people who raise objections to graphology, not because they are prejudiced, but out of a healthy and impersonal scepticism. The open-minded graphologist can learn a lot from these objections by taking them up and examining them for himself, thus avoiding the one-sided judgment of the inveterate expert, in which case he will always be his own and most fruitful critic.

The graphologist should invariably prefer a sober-minded sceptic to an enthusiastic speculator. It is always possible to convince an objective sceptic by facts, but never a fanatic follower.

We shall now proceed to analyse some of the most frequently raised objections, and we shall find that these objections are to a great extent unfounded; some, however, are justified, and should therefore be studied by graphologists with great attention.

One of the most popular objections is, for example, the statement that handwriting cannot possibly be the expression of an individual personality for the simple reason that handwriting is

not individually invented by each person. In some countries the child adopts the forms of the school-copy, in others the handwriting is modelled on that of the teacher. Thus it is said that handwriting is nothing but the reproduction of acquired forms, and all the children of one class write alike.

This statement, however, is untrue, for a considerable difference in the handwritings of one class can be observed as early as the first year, and a glance at Figs. 15–19, where five handwriting specimens of boys of the age of six, from the same class, are shown, will demonstrate this assertion.

Although they all write after the same model we are able to detect, after careful observation, a great many differences, which, even at this age, allow of psychological inferences. Of all the specimens, Fig. 15 shows the strongest pressure, which is, moreover, characterised by the fact of its horizontal application. It was produced by a lateral hold of the pen, a hold which was several times changed in the process. In Fig. 16 the weakest pressure was exerted, and the handwriting manifests a pronounced disinclination to smears and untidiness of stroke. Even the little loops on the top of the letters *A* and *d* are not smudged, which is an unusual feat for a child, and in order to achieve this delicate and neat result the little man had to hold his pen almost vertically and close to the nib (compare Fig. 49). The greatest width is attained in Figs. 17 and 18. In Fig. 18 the width is produced by actually extending the space, the handwriting shows full forms and uses much surface, which is especially evident in the rhythmically beautiful and sweeping movement of the *y* in *years*. In contrast to this the effect of width in Fig. 17 is not produced by the space actually covered with writing but by the uncovered surface. The actual forms of the letters do not take up much space, being much leaner than those in Fig. 18 (one need only compare the way the *6* is written in both cases), but the space between the words is much wider. The pause

after every single word is much more accentuated than in the other samples. The most striking feature is that this child, unlike the rest, does not start at the margin, but indents the first line. Fig. 19 is characteristic for its extreme narrowness and crowdedness, showing only half the width of Fig. 18. As compared to the corresponding forms in Fig. 16, where they seem to be disproportionately long, the lower lengths of the letters *g* and *y* and the upper lengths of the letter *d* in Fig. 19, are rather short. The handwritings also show a difference in the point of intersection. In Fig. 15 the upstroke intersects the downstroke at an extremely high point, whilst in Fig. 16 the point is especially low and actually belongs to the lower zone.

It seems hardly necessary to give further characteristic details to prove that there are considerable and marked differences in the handwritings of boys of six, but I should like to give one more illustration which will bring out even more clearly the individual differences in the handwriting of children.

In Figs. 20–29 I have arranged the word "Penmanship"—as a calligraphic exercise—as produced by ten boys of the ages of ten or eleven, belonging to the same class. The teacher, who was especially keen on beautiful and ornamental writing, wrote the word on the blackboard and the children very laboriously tried to reproduce the forms of the letters as precisely and correctly as they could. The result, however discouraging to the teacher, is most satisfactory for the graphologist, for in spite of the fact that the children had been trained for a long time in calligraphic exercises of this kind, all ten handwritings present ten individually different appearances. It is hardly possible to illustrate and prove more strikingly that there are definite differences in the handwriting than by the above sample which reveals that marked differences can even be observed in the calligraphic attempts of the pupils of one class. The width in Fig. 21 is twice that of Fig. 24, which is exceedingly

narrow. Fig. 25 indicates a violent swelling pressure, in Fig. 27 there is almost an absence of it. In Fig. 21 the letters are exceedingly full, in Fig. 24 exceedingly narrow and lean. The letters in Fig. 21 are big, in Fig. 28 especially small. The writing in Fig. 26 shows a strong slant to the right, whilst Fig. 27 has a regular vertical tendency. In Fig. 25 pressure is exerted, but the dot on the *i* is particularly lacking in it. In Fig. 21 we register less pressure, but the dot on the *i* is applied with equal pressure. In Fig. 28 the *P* is in an isolated position occupying the whole length of the upper zone, whilst in Figs. 23 and 29 the *P*'s are exceedingly low.

All this might suggest that the difference of the handwriting of the pupils is only apparent as far as spacing, size-ratio, and pressure are concerned, but not in the actual shape of the letters. We find, however, after careful examination of the shapes of the ten *P*'s and of all the *s*'s and *p*'s that a strong deviation is noticeable. On the other hand, if we compare the shapes of the two *n*'s within one word we shall discover a high degree of similarity, since absolute similarity is never attained. We may also effect a cross-check, by inserting, let us say, an *n* from Fig. 23 in place of the *n* in Fig. 21, or by interchanging the first *n*'s of Figs. 26 and 27 or those of Figs. 22 and 23. As a result we would find that the inserted letters constitute a foreign element, a disturbing factor to the rhythm and the organic wholeness of the word. The writer of Fig. 27 cannot possibly divest himself of his own natural personality, and he would not even be able to force himself, however hard he might try, to produce the flame-like pressure—which comes naturally to the writer of Fig. 26—regularly for a whole page. The boy who wrote Fig. 26 would likewise be unable, even with an effort, to adopt for a whole page the pressureless handwriting as shown in Fig. 27, and would automatically fall back into his way of using pressure.

This explains best why children find it impossible to achieve uniformity of handwriting although they try hard to imitate their

teacher and to copy his forms. Every child imbues the school-model with his own individual expression, his individual vitality. As the child is not a lifeless mechanism, but possesses all the peculiar traits and individual qualities of a human being, he can follow the model only as far as his individual disposition will let him. The writer of Fig. 26 has sufficient visual memory, attentiveness, and conscientiousness to realise that an upright writing angle is expected of him, and yet he finds it impossible to suppress the urge of his individual nature to adopt a slant to the right.

Although we have discarded the objection that the handwriting is determined by the model, and that all the pupils of a class write alike, we must admit that there are limitations to the interpretation of the handwriting of children. This must not be disregarded, and is explained by the fact that up to the fourth or fifth year at school the handwriting has not reached its full graphic maturity, and thus has not yet attained its full value of expression. The graphologist may be able to discover important traits, but in most cases will fail to depict the clear and complete portrait which can be gathered from the fully matured handwriting of a grown-up person. I, for instance, have made it a rule never to judge the character of a child from one sample, but to try to obtain several specimens from different periods and imaginative drawings and pictures, as well as the handwriting of the parents, if the age of the child is between three and ten. In its first years the child shares the life of the parents to such an extent that it becomes essential to take the psyche of the parents as well as the influences of the child's surroundings into account in order to understand it properly.

Another objection to the possibility of interpreting handwriting deals with the people who are using script, that is to say those people who for reasons of legibility or speed apply, or have specially learned to apply, approximately typographic letters. It is assumed that the handwriting of such a person can easily be mistaken for

somebody else's. Taking into account what has been said about the handwriting of children of one class there is no need to spend much time on the above objection. Figs. 30–32 display three handwritings in script. Fig. 31 shows narrowness and hectic pressure, whilst Fig. 30 has full shape and freedom of movement. Both stand in strong contrast to Fig. 32, which prefers a greater variety of form, shows more individuality, and at the same time is much more irregular in pressure and height, and, on the whole, difficult to calculate. In comparison I give the same word "ruler" in the ordinary handwriting of the woman who wrote Fig. 32. It reveals the same hectic pressure, the same degree of irregularity and aversion to all discipline. This proves that marked individual differences can also be found in such typographic writing.

By a third objection raised against the interpretation of handwriting it is maintained that the handwriting of an uneducated person expresses the personality to a lesser degree than that of educated people. We shall show that there is a certain amount of truth in this objection, although it is wrongly formulated. Figs. 33 and 34 were written by two uneducated persons, the one (Fig. 33) by a peasant of sixty, and the other by a charwoman. Both handwritings are mature, and, therefore, give full expression to their personalities, thus offering no obstacle to graphological interpretation. Some graphologists, however, seem to be uncertain in their judgment of the mature handwriting of uneducated people because they are ignorant of, or have only a vague idea of, the living conditions and the mentality of a charwoman or a peasant. The same is true for all branches of graphology and applied psychology in general. Thus we may have to reprove some graphologists for their lack of experience in matters of everyday life, but this is only an individual shortcoming and does not concern graphology as such.

It is a fact, however, that the interpretative value is limited in cases where graphic maturity has not been attained: but the number

of grown-ups in such a position is—in civilised countries—much smaller than generally assumed. But even in such cases the graphologist will always be able to discover essential characteristics, although he must be satisfied with the description of individual features. As in the case of not yet matured handwritings of children, he will be unable to depict the complete portrait of the person.

In this connection we may as well deal with the objection that handwriting can only express the personality of the writer if the document was written in his native tongue. If, for instance, a Frenchman writes in Russian or a Chinese in English, the graphologist must inevitably arrive at wrong conclusions. This assumption very often leads to another: that graphologists can only judge handwritings of their own language, that it is impossible for an English handwriting expert to deal with, let us say, a Spanish document, and so forth. Again there is some truth in this, and again the whole problem is wrongly approached. If we want to analyse the Russian handwriting produced by a Frenchman, or the English handwriting of a Chinese, we have, first of all, to find out whether the French person has attained graphic maturity in Russian or the Chinese writer in English. Should this be the case there is no fundamental difficulty in interpreting the handwriting, which fully expresses the personality of the writer as soon as the foreign writing system is mastered. If that is not the case graphological interpretation has to cope with the same limitations as arise with the immature handwritings of children.

In Fig. 35 there are reproduced the beautiful words of Sir Rabindranath Tagore, which he wrote for me in 1933 in the language in which he lives and creates, and their translation in English handwriting in which he has attained graphic maturity. Both samples reveal the same individual peculiarities of pressure, connectedness, legibility, bent forms, tremulous forms, retouching, slowness, smallness, extreme narrowness, distance of lines, good

proportion of the three zones—with special stress on the middle zone—etc. This fact is also confirmed by samples from Lenin's hand. Fig. 37 was written in Russian, Fig. 36 in German. Lenin's German handwriting is mature to a degree which fully reflects his personality. In such cases, however, it is desirable that the graphologist should know the original nationality of the writer.

As mentioned above, this objection is linked with another one which is also raised by some graphologist: that the graphologist is unable to analyse handwriting in foreign writing systems. I appreciate this objection because I think it is only fruitful to graphology to beware of over-estimation and to proceed with great care. It is quite true that a graphologist who is not sufficiently equipped with a knowledge of, and experience in, judging the writing systems of other nations and their psychology will most certainlyfail in the attempt to interpret them. A British graphologist, for instance, even if he wants to interpret the handwriting of an American, should be prepared in three respects: he must have a thorough knowledge of the school-model forms prevailing in the United States of America, the writing materials and how they are applied; furthermore, he must study several thousand writings of men and women of various ages and class in order to get to know the average types of handwriting and, finally, he must have penetrated and grasped the mentality of the people. To observe all this is the foundation for the interpretation of handwritings of other nations.

The same holds true for the graphological analysis of the documents of previous centuries. Similarly, if shorthand writing is to be interpreted, the graphologist must be intimately acquainted with the respective school-model, and must have compared a great many samples with it, or his results will not be reliable.

For many years former pupils of mine have been working as graphologists in such various countries as the United States, Brazil, France, Italy, Holland, Denmark, Russia, Palestine, Czechoslovakia,

and Persia, using, without exception, the same method. They all informed me that in spite of their great efforts it had been impossible for them to achieve real success before they had grasped the mentality of the people as a whole, which shows that regarding this problem graphology has to overcome great difficulties. For some of these results statistic material is available which proves that the degree of reliability is the same whether they analyse documents written in their native tongue or in that of the assimilated nation.

Furthermore, it is very often stated that a heavy hand must necessarily result in a heavy handwriting. To examine this objection in the light of experience I studied several hundred handwritings of braziers and workers in shoe factories who have to use pliers. The interesting result of my investigations was that the majority of these men—provided their muscles were healthy and strong—wrote a light and elastic hand. Working with pliers, for instance, is a monotonous job and demands far more strength and endurance than skill, and yet I found that, especially, those men who produced more pieces per hour than the average worker invariably produced a flowing and elastic handwriting with light pressure. Fig. 39 shows the handwriting of such a worker of thirty-five years, who is 6 feet 5 inches tall, of broad chest and athletic type, and with especially powerful muscular tonus. He writes with a smooth flow, without applying heavy or sticky pressure. In contrast to this the sample in Fig. 40 shows an especially heavy pressure, in spite of the fact that it is written by a weakly and delicate student, with slim, delicately built hands hardly capable of doing heavy work. The execution in Fig. 41 is especially light and elastic. The woman who wrote it is a well-known American athlete, who had written our sample at a time when she was in strict training. These instances will be sufficient to show that lightness or heaviness of hand has no bearing on the heaviness of the handwriting. Nor has the build of the hand any influence upon its character, which can be seen in

Fig. 42 and Fig. 43, both of which were written by the same person: the one with the right (Fig. 42) and the other with the left hand. If it were true that the actual structure of the hand influences the handwriting there ought to be a considerable difference between Figs. 42 and 43. Our samples, however, show that this is not the case, for both handwritings present the same psychological expression. Graphologically speaking, Fig. 44 is handwriting, although it is actually the foot-writing of an armless woman painter. The fact, however, that Fig. 44 was written with the foot has no bearing upon the psychological expression of the writing since it is graphically mature.

There are, however, limitations to the interpretations of handwriting in cases where the writing movements are directly disturbed or the parts of the cerebrum which are connected with the act of writing are affected, or where the disturbances are caused indirectly by illnesses. The chief symptoms of direct disturbances are light or strong tremor, defective co-ordination of the muscular movements called ataxy, interruptions in the writing movement, smears and disturbances in the rhythmic flow. They occur in cases of a fresh injury to the finger, of frost-bite, of unusual strain of the muscles of the hand or arm, old age, arthritic defects, defective parts of the cerebrum, paralysis of the hand, states of a toxic nature or exhaustion, late syphilitic illnesses, paralysis, tertiary syphilis, tabes. Fig. 45 and Fig. 46 may illustrate the difficulty of interpreting handwritings of the paralytic persons. The disturbance of the movement is of such a high degree that interpretation is reduced to a minimum; it is, however, possible to distinguish these disturbing factors from the merely psychical ones.

Of a much more serious nature to graphologists are the difficulties arising out of indirect disturbances, since up till now it has been impossible to isolate them from the psychical phenomena. There is, for instance, the alteration of pale and dark shades in the writing

(which is said to occur in cases of endocrine illnesses or illnesses of glandular organs, such as gall, liver, kidneys, pancreatic gland), or sudden irregular desultory emphasis of pressure in the middle zone (which is said to appear in cases of painful attacks of gastric ulcer or stones), or a peculiar crumbling appearance of the letters in connection with a light ataxy (observed in cancroid diseases and attributed to toxic effect of the decaying products of cancer, analogous, perhaps, to cancerous cachexy). Such indirect disturbances of handwriting (there are several more of these) have not yet been sufficiently investigated to isolate them from ordinary psychical facts. All these phenomena constitute a possible source of error if the graphologist does not exercise great caution and restraint.

Another objection which must be taken into careful consideration maintains that handwriting is dependent upon the writing material and the circumstances under which it is performed, and that it is undergoing changes whenever the material or the circumstances change. It is indeed of greatest importance that the graphologist should most carefully investigate the circumstances and conditions prevailing at the time when the letter was written. Before the graphologist starts to analyse somebody's handwriting he has to ascertain the influences which are to be attributed to the writing organ (hand, foot, mouth, etc.) and to those parts of the cerebrum which are participating in the act of writing. Other facts to be considered are: influence of the writing surface (smooth, rough, porous, presence of ligneous fibre, greasy, chemically treated, paper or parchment, etc.), influence of writing instruments (quill pen, pencil, copying-pencil, chalk, carbon, fountain-pen, stylograph and various other types of pens—compare Fig. 50—fine or broad nib, hard or soft pen, fuzzy nib, clean, rusty or dirty pen, fluid or thick ink, fresh ink, old and jellied ink, copying ink, China-ink, etc.), influences of the hold of the pen (vertical, horizontal, close to the

nib, etc.—compare Figs. 48 and 49), influences of the size of the writing-surface (folio, postcard, entries in guest-books, visiting-cards, etc.) and its position on the writing-desk (slanting position, parallel line to the writing-desk, change of position whilst writing), influences of the writing support (smooth or uneven), of the lighting conditions (glaring, dazzling, dim light), influence of external conditions (travelling train or other vehicles, at the post office, on unstable desk), influences of a personal nature (notes entered in great haste into a diary, the so-called "private shorthand," writing with unfamiliar writing material, writing in a great hurry, with unusual care, writing in the case of blindness, extreme shortsightedness, under the influence of alcohol, fever, illnesses—as indicated above—writing under the impression of an abrupt change of mood, sudden joy, annoyance, fury, depression, self-consciousness, displeasure regarding the contents), influences of the acquired system of writing, the copy-book, and lastly, influences of crude and distorting reproduction (photographic reproduction, and other reproductions).

All these factors may limit and in certain cases even prevent the interpretation of handwritings. But graphology provides the means of considering all these preventive influences. If they are not taken into consideration they lead to gross errors and misinterpretations. However great the "intuition" of a graphologist may be, in these things it cannot replace most careful observation, experience, and knowledge.

Figs. 51 and 52 were written by the same person. Fig. 51 is smeared on account of the writing material, but as far as movement is concerned it coincides completely with Fig. 52, which was written a few months later. And yet every conscientious graphologist will refuse to analyse the smeared specimen. The same may be said about Fig. 55, which was written by the same woman who wrote Fig. 56. The paper used for Fig. 55 was chemically treated

to such an effect that the lines of the paper would not absorb the ink in order to produce the "fashionable" result of regularly broken strokes. Fig. 57 was written in a train in motion, and Fig. 58 is the ordinary handwriting of the same person. Also in this case the graphologist would not undertake the analysis of Fig. 57. Fig. 53 was written with a broad, soft fountain-pen, Fig. 54 with a medium broad and hard fountain-pen, both by the same man. In such a case there is no reason for the graphologist to refuse to analyse either of them, because he will be able to ascertain the exact make of the pen and thus be in the position of calculating the natural pressure of the writer. He finds—a fact which usually escapes the observation of the layman—that the natural amount of pressure used in both cases is exactly the same, whilst the apparent differences are only brought about by the nature of the pen.

On principle the graphologist should refuse to work from insufficient and inadequate material, such as photographic reproductions, newspaper reproductions, etc., as they are unsuited to show clearly the influences enumerated above. In Fig. 38 the handwriting of Lenin—apart from the fact that it is enlarged by one-fifth—is coarsened and defaced to such an extent by its reproduction in a newspaper that it becomes quite impossible to draw the true psychological portrait of Lenin from it, which, however, can be gained from Fig. 36 and Fig. 37. Here again it is not possible in a photograph or reproduction to separate the influences which are due to the material only from the purely psychological features which we want to ascertain.

It is very often maintained that certain features of handwriting are simply adopted by way of habit and, therefore, do not express the true character of the writer. This objection is usually supported by the writer's admission that he actually adopted the one or the other flourish from somebody else's handwriting because he happened to like it. Fig. 59 shows the signature of Hindenburg with

its characteristic flourish in the "H." At the time when Hindenburg was in the centre of public interest and the reproduction of his signature could be seen everywhere, many schoolboys, consciously or unconsciously, imitated this flourish as illustrated in Fig. 60. But the majority of these boys eliminated it in the course of their development. Those who retained it for the rest of their lives must have assimilated the form to their actual character and made it part of their personality or else they would have dropped it. Imitations of this kind are not infrequent in the period of puberty. The graphologist will have to consider it and understand it psychologically as a symptom of the striving after personal expression. Should we, however, find in juvenile handwriting a pronounced sharing of the same forms with the father, educator, elder brother, etc., we should realise that this is not a case of conscious imitation, but of unconscious identification of the child with its model.

Another attack comes from science itself, maintaining that the handwriting is completely changed in a hypnotic state. That this does not hold true is borne out by Fig. 61, which was written in the natural handwriting of a student, and Fig. 62 which belongs to the same person, but in the hypnotic conviction of being a young girl, and Fig. 63 in the hypnotically assumed role of an anarchist. All three specimens clearly reveal that the structure of the handwriting was not fundamentally changed. The writing in Fig. 62 and Fig. 63 does not convey that the writer had actually been transformed into a young girl or an anarchist—for anarchists write much less strikingly—but only what the writer had been able to imagine a young girl or an anarchist to be. Mr. Smith remains Mr. Smith even under the hypnotic spell of being an anarchist.

Much more important seems to me the frequently raised objection that the writer would be able to disguise his handwriting so well that it would be impossible for the graphologist to find out. In this objection, however, two different issues are confused. It is,

of course, possible to *design* a handwriting, reducing thereby the scope of interpretation, but the graphologist will always discover that the handwriting was not spontaneously executed. It is impossible to produce, for a length of time, a spontaneous handwriting, which at the same time is divorced from the personality of the writer. In cases when two or more handwritings are produced by the same person, they will only appear different to the layman on account of some externally striking features; the graphologist, however, will not be deceived, but will discover their fundamental likeness and draw the same characterological portrait from each of the specimens.

The method of distinguishing disguised handwriting from a spontaneously natural hand must be attributed to the investigations and experiments of G. Meyer and L. Klages. To-day, the graphologist knows which features can be changed easily and which only with difficulty, which features attract the attention of the writer and those which he tends to neglect considerably, and finally which features, if they are concentrated on, can, respectively, be easily produced or suppressed. According to Klages we distinguish conspicuous, representative properties of handwriting and inconspicuous, unrepresentative ones. Thus capital initials are more conspicuous than the small ones, amongst which the long letters like *f* are more conspicuous than those of medium length like *g* and *h*, which in their turn are more conspicuous than short letters like *m* or *i*. Furthermore, most downstrokes with pressure emphasis are more conspicuous than the pressureless upstrokes inside a word. Whilst it is, for example, more or less easy to give an upright position to the downstrokes on account of their being more conspicuous, it is often omitted to alter accordingly the angle which is formed by upstroke and baseline. Through innumerable experiments G. Meyer found the law of automatism in handwriting, according to which fatigue reduces attention towards the end of

a document, page, line, word, or syllable, thus resulting in a relapse into the natural handwriting of the person. Thanks to the research of Meyer and Klages we know now that it becomes increasingly difficult to imitate the properties of a handwriting the less they are the product of an act of will, and vice versa: furthermore, we know the so-called scale of difficulty, its progressive degrees, and the accompanying unconscious changes which are lying in the same direction and are invariably connected with any arbitrary effort of transformation. All this will be sufficient to show that, particularly, the problems concerning the conscious disguising of handwriting are to-day resting upon a very sound graphological basis.

Another objection is based on the fact that handwriting is undergoing a continual change, chiefly in the period of puberty, and climacteric, but apart from these critical years of development, also generally during the course of the life of the individual, and it is perhaps interesting to note that the most incisive changes occur in intervals of seven years. In the same manner in which all the cells of a human body renew themselves within a few years whilst the organism as a whole seems to be unchanged, so the mind of every human being is changing and developing. All these changes are faithfully recorded in the handwriting. Figs. 64–67 are signatures of Napoleon, recording his immediate reactions after victory and defeat. Fig. 64 and Fig. 65 are signatures of the emperor from September 1812 when he entered Moscow victoriously; Fig. 66 gives his signature at Fontainebleau on April 4, 1814. Fig. 67 dates from the September of the same year, when Napoleon was on Elba. The first two signatures express the high spirit of the impressible emperor in the unusually strong upward slope just as in Fig. 66 and 67 the downward tendency suggests the low and depressed spirit of the dethroned monarch. A similar interesting change can be observed in the handwriting of Mussolini. Fig. 68 was written in the period before his ascent to power; the signature in Fig. 69

dates from the time of his "march on Rome," and Fig. 70 is of a more recent date. The manner in which his signature increasingly expands is the very expression of the development of the Duce, of his increasing expansion of his personality, beautifully expressed in the initial *M* which is gaining in breadth each time.

The fact that handwriting is undergoing a continual change during the course of the life of the individual actually enables the graphologist to describe the different stages of development of a person, as well as decisive changes of his character from specimens of his handwriting written in different periods of his life. Thus the handwriting expert can trace changes of character which are due to the process of maturation, to illnesses and diseases, neuroses and psychoses, medical and psycho-therapeutic treatment, changes which are due to external circumstances such as marriage, the loss of the partner, influences of poverty and destitution, alcohol and drugs, long imprisonment, change of profession, etc. These achievements of graphology and their significance have not yet attracted the attention they deserve. I may therefore emphasise that the graphological analysis of several samples of a handwriting written in different years and under different circumstances enables the graphologist to complement other branches of psychology in questions concerning changes of character during the course of life. This provides the graphologist with a means of checking the different stages of child development and adolescence, allows him to observe the effects of a new profession, the progress of a patient under psychotherapeutic treatment, and so forth. These extremely valuable contributions of graphology, whether applied to research work or practical uses, open up great psychological possibilities.

Just as changes taking place in the course of life do not alter the fundamental structure of the writing in spite of the various and often striking changes brought about by individual development, changes in handwriting which are due to the time of the day, a sudden change

of mood, etc., however impressive they may seem, do not transform the fundamental structure of handwriting either—with the exception of insane people whose personalities are split, or otherwise pathologically disturbed. This may be illustrated by comparison with a landscape which does not actually change although its aspect may be changed one time by rain, another by sunshine. In order to come to a clear decision as to what an extent the feature of a handwriting may present such a "rainy" complexion, the graphologist will have to ask for documents written in the earlier stages of the person's life, or in different moods.

Graphologists are frequently blamed for their inability precisely and reliably to ascertain the age and sex of a person from the handwriting. The explanation for this will be found in human nature, for a youth may be prematurely developed and, on the other hand, a grown-up person may be infantile; many men have a strong feminine strain and many women are decidedly masculine, and it is only in keeping with the nature of graphology that these features should come out in the handwriting. The graphologist, therefore, needs the data of sex and age in order to find out to what an extent the person is in agreement with his, or her, actual sex or age.

In Figs. 71–73 the handwritings of three persons of different age and sex are arranged, and the reader is requested to ascertain the age and sex from the various examples.

Another objection should be mentioned in this context, which states that graphologists draw their conclusions from the contents of a document instead of deducing them from the way the letters are shaped. This can easily be disproved by the fact that all attempts to check graphological findings were based upon neutral texts which provided no clues, in order to eliminate this source of information. In his practical work the graphologist does not consider the text, although there are certain exceptional cases of recurrent phenomena in handwriting within the same document, when, for

example, a certain "stimulus word" is continually made to stand out (let us say the word "mother") either by means of especially strong pressure or lack of pressure, or pronounced legibility or illegibility, unusual bulk or smallness, etc. In such a case it is expedient to give special attention to the "stimulus word."

Now the solution may be given as to the age and sex of the writers of Figs. 71–73. Fig. 71 was written by a man, Figs. 72 and 73 by women. The writer of Fig. 71 is fifty, of Fig. 72 eighty-two, and the writer of Fig. 73 is seventeen years old.

Now I should like to state, concisely and briefly, all that which the reader must not possibly expect of the science of graphology—as far as this has not been pointed out already.

First of all, the reader is advised to forget everything he has heard or read about the wonders and miracles claimed by a certain commercialised and sensationalist type of graphologist.

It is impossible to predict the future in a person's handwriting, or in other words to foreshadow future events in the life of the writer with any measure of certainty. It is impossible to ascertain from a handwriting specimen whether its writer is going to commit or has committed a certain criminal act. Furthermore, it is out of the question for the graphologist to extract from a handwriting any definite and certain information about tragedies and catastrophies in the destiny of a person or similar happenings.

The scientific graphologist, however, need not at any cost avoid certain conclusions which may have some bearing upon the destiny of a person if they are within the realm of probability, but he must leave it to the quack and charlatan to boast of dead certainty in these matters. On the whole the graphologist should proceed with the greatest caution and restraint if he treads the uncertain ground of probability and surmise concerning certain developments in the future life of the writer, or he will help to produce a completely wrong impression about the tasks and the range of graphology.

Only too often newspapers report at great length and in a sensational manner such mere conjectures about the destiny and circumstances of a person as a miraculous feat, thus creating the belief that such cases are the rule and constitute the chief task of graphology, establishing at the same time its scientific infallibility.

To determine the colour of a person's eyes, hair (or absence of hair), height, etc., is not the duty of the scientific graphologist. It would seem unnecessary to mention such obvious things if it were not for the fact that there is still a large section of the public who seem to be the more ready to believe a thing the more improbable and absurd it may be.

For psychological reasons which have been expounded in a previous part of this chapter it is not possible with absolute certainty to ascertain the exact age and the sex of a person from the handwriting.

Nor is it yet possible for the graphologist of to-day to offer more than conjecture and hypothesis as to physical defects and illnesses. So far it has been impossible correctly and beyond a doubt to diagnose physical diseases from handwriting, thus every *definite* prognosis and diagnosis must be left to the physician.

Homosexuality, transvestism, fetishism, etc., cannot be diagnosed or even traced by differential diagnosis from handwriting with absolute certainty, as I have tried to prove in my book *Handwriting and Sexuality*, an investigation which was based upon the analysis of the handwriting of ten thousand such abnormal persons.

Nor can handwriting reveal how long a person will live.

It is essential to emphasise all these points because there is hardly a subject about which more rank nonsense has been written *and* printed than sexuality and handwriting, diseases and handwriting, destiny, duration of life and handwriting, which is quite sufficient on the one hand to antagonise and to repel even the person who has only a superficial knowledge of the subject, and

on the other to raise the most erroneous and exaggerated expectations in uncritical minds.

One must not forget, moreover, that apart from some graphological works of a high standard there is a huge mass of thousands of completely worthless books and booklets which are very often given a skilfully applied varnish of scientific qualification sufficient to deceive the unsuspecting reader, who as a rule has no practical knowledge of the subject at his command, and therefore implicitly believes in the "authority" of the writer.

If one reads this outrageous nonsense concocted by miracle makers and charlatans sailing under the flag of graphology one is not surprised that the intelligent reader begins to distrust everything that goes by the name of that science, and yet it seems to be so unfair to judge it by its doubtful representatives. The reader should acquaint himself rather with the recognised standard works of the expert graphologists to form for himself a true picture of the actual position of the graphological science of to-day, its range and limitations. In all these standard works the problems of graphological interpretation as I have described them above are soundly expounded and the reader is warned against exaggerated expectations and erroneous beliefs. Only if the graphologist remains strictly within the boundaries of his science is it possible for him to achieve results which are to the benefit of society at large. The graphologist who ignores this because he is inclined towards metaphysical speculations or lets himself be carried away by his subject may cause harm, and is in danger of becoming a charlatan. But not only graphologists of that description are to blame, but also the persons who, approaching the graphologist, expect nothing short of a miracle. Their attitude can be compared with that of a music-hall audience towards a clever conjurer: they want to be dumbfounded and baffled and expect to be amazed. They have paid for it. Such people are disappointed if the graphologist

asks them the exact age and the sex of the writer. The persons who seek the advice of the graphologist should not approach him with certain definite expectations "whether he will be so clever as to find out" what they know already. Such an attitude would be insincere. What one should expect is a deeper insight into the inner structure and dynamic nature of the human soul derived from the study and analysis of a person's handwriting. That, and not to amaze, is the true meaning and task of serious and scientific graphology.

PART II

THE PSYCHOLOGICAL MEANING OF THE SINGLE CHARACTERISTICS IN HANDWRITING

CHAPTER I

THE EXTRAVERTED AND SOCIAL CHARACTER OF THE ACT OF WRITING: THE DEGREE OF LEGIBILITY

WHAT does the term "handwriting" mean? Howard C. Warren's *Dictionary of Psychology* defines "Handwriting" and "Writing" in the following manner:

> Handwriting: symbolic tracings or marks, made on paper or other material by the human hand or its equivalent, as a record of thought or as a means of communication (loosely used for script, a more general term; both terms exclude chiselling and artistic representations; but script would include foot-writing and mouth-writing. A more inclusive and exact term is: graphic language).
>
> Writing: the act of recording ideas in symbolic form, especially by tracing letters and words on paper, etc., in more or less permanent form with a pen or other recording device.

It is important to note that in these comprehensive definitions artistic representations are excluded, that foot-writing or mouth-writing may, however, be included, and that one of the essential characteristics of handwriting consists in its being a record of thought or a means of communication.

Handwriting in fact is fundamentally a means of communication. From the first attempts—as far as they are known to us—leading up to the invention of handwriting, its purpose has remained the same through the ages: to be a record of events, ideas, etc., which to the writer appear important enough to be communicated to others. Whatever a letter, a manuscript, or the like, may contain or represent, writing always is a means of establishing contacts with others. Besides, and next to, speaking it is the most important

means of extraversion which the human mind invented in order to establish understanding and relationship with others, the outside world.

From the fact that writing is an act of extraversion we can deduce that the special way in which a person performs this act is altogether characteristic of his extraverted attitude, of his attitude towards the outside world.

There is one simple and general characteristic in handwriting which is elucidating in this respect: the degree of legibility.

It is important to keep in mind that "legible" and "decipherable" are not synonymous, for the ability and skill to decipher handwritings differ individually, and sometimes very greatly. A person who is good at deciphering handwritings may well be able to make out the meaning of a document which will defeat the efforts of others. Legible we call writing in which every word, even if taken out of its context, is clear, that is to say unmistakably clear, very legible if every single letter is unmistakably clear.

If handwriting is a means of understanding one another, its very purpose demands a certain degree of legibility, of intelligibility, for to answer its purpose every handwriting ought to be legible and easily assimilated. But this demand is by no means fulfilled in reality: every day we come across handwritings of all degrees of legibility. Some people write legibly to such an extent that, in order to understand their meaning correctly, we need not decipher any single letter of their handwriting or even read carefully because the legibility of their writing yields to our understanding and eases it. Other people write illegibly, not occasionally, but always, to such a degree that the deciphering of their writing causes much trouble to the addressee and sometimes uncertain guessing becomes necessary to unravel its possible meaning.

Legibility serves the purpose of unimpeded communication with our fellow-beings and of making oneself understood, a purpose

that is definitely impaired by illegibility. Legibility, therefore, is aiming at clearness of expression in a sense of wanting to be understood. This is positively indicative of the clear, sincere, and transparent character of a person who does not think it necessary to conceal certain traits to himself or others, to twist, to distort, or to veil facts. It will be found in people who are without falsehood, whose utterances are as unambiguous and clear as their character is transparent. They try, and are able, to adjust themselves to the surrounding world, and are, therefore, capable of adapting themselves just as their handwriting is adapted to the prescribed forms.

Sometimes, however, legibility is nothing but a cloak which is used to produce the definite appearance of clarity and sincerity. In this group we find first of all the paranoic person, and also the swindler and deceiver, the "wolf in sheep's clothing" who tries to hide his real nature behind conventional smooth and expressionless forms.

To be sure which of the two possible interpretations is correct—sincerity or deceptive smoothness—depends upon the constellation of the other features appearing in the handwriting.

By quite a simple deduction we are led to another important possibility of interpretation: clarity, unambiguity, and transparency are not only a sign of a sincere and unambiguous character, but also of people who are without strong impulses, who do their duty automatically and according to pattern, adapting themselves easily because they feel no urge to individual and personal expression in form. They have no need to suppress a powerful personality which refuses to behave according to established standards, because they are not endowed with one. Thus the negative side of legibility indicates inner barrenness, lack of originality, and a conventional outlook.

If legibility is combined with a clear arrangement of the distances between the words and lines, we may see in this the com-

bination of the desire to make oneself understood, with the ability for clear and lucid expression. Therefore, the handwriting of good speakers and good stylists and efficient people in the spheres of practical life almost invariably shows a good degree of legibility.

Illegibility defeats the actual purpose of writing, which is to establish contact with the surrounding world and to make oneself understood. We must, however, find out whether the handwriting is illegible because the writer does not care to be understood or whether he is impelled by the conscious or unconscious intention to remain impenetrable. In the first case the forms are original, according to the degree of originality of the writer. The producers of such handwritings which are hard to read are people who do not compromise with the world at the cost of their originality, who are not interested in popularity, who are not in agreement with or even hostile to the "demands of the day." They are neither inclined to adapt themselves to their surroundings, nor do they desire to be easily understood by everybody. Very often this reserved attitude, which sometimes leads to a complete withdrawal into the person's world of ideas, is caused and fostered by an unsympathetic and therefore unfavourable surrounding world. Consequently such people become estranged to the world, unpractical in matters of everyday life, and obstinate.

Corresponding to the legibility in connection with good arrangement, which is characteristic of the eminent writer and eminent speaker, illegibility suggests an inelegant, heavy style which may be varied but difficult to understand. Such a person would do nothing to make it easier for the surrounding world to understand his original personality and to interpret his ideas, but simply try to remain true to himself.

An entirely different matter it is if the illegibility is—consciously or unconsciously—intentional. The writing is blurred in order to

make it impossible for the reader to find him out. The forms of the letters become indistinct, letters are confused, and unimportant traits are exaggerated. If this is combined with a loose and threadlike connection it means that the writer is resolved not to reveal his actual self clearly, unequivocally, and definitely—an attitude we shall study in connection with neglected handwriting. Various reasons may account for that. It may, for instance, reveal cunning, the urge to hush up things, and to veil facts. Criminals, especially many international crooks and defrauders, show very illegible and at the same time slow handwritings, which are often smeary and made indistinct by subsequent corrections.

Indistinct letter formations are also found in the handwritings of neurotic people, expressive of their desire to deceive themselves and to conceal their weaknesses from the world. The specific feature of illegibility in cases of neurotic self-deception is produced by a change of the forms (confusing of letters, exaggeration of unimportant and neglect of important form-elements), whereas, in contrast to this, indistinctness caused by the entanglement of lines and bad spacing primarily indicates the inability of the writer to perceive things in their connectedness, which, however, very often leads to neurotic self-deception. The same desire of self-deception can be observed in the handwriting of psychopathic persons who increase its illegibility by covering already written passages with new syllables or words. Moreover, increasing illegibility of an ordinarily clear handwriting is an indication of pathological disturbances—in the event of progressive paralysis, for instance, the writing becomes blurred, smeary, and ataxic—but the diagnosis of such cases should be left to the physician.

Furthermore, it is important to observe which of the elements of handwriting are chiefly affected by the illegibility, whether the form of connection, difference of length (upper length and lower length respectively), pastiness, and, above all, smears, play an

important part. Nor should the graphologist omit to study the relationship between legibility and the rhythm of a handwriting.

It also goes without saying that the value of legibility is diminished if it is produced at the expense of speed. It is one social demand that the product of writing should be intelligible: it is another that the time necessary to produce a legible communication should not exceed a reasonable margin. If a high degree of legibility entails extreme slowness, time is wasted, which means: the writer is not prepared to respond to the various demands of outside reality in a natural, quick, and versatile way.

In all cases of illegibility we have, of course, to make sure whether physiological or technical reasons account for it before we consider its psychological significance. I have pointed out these factors in the chapter "Objections and Limitations," but as I am dealing in this part of the book exclusively with the psychological significance of the features I want once more to stress these factors which, of course, apply to all features.

Fig. 34 shows a legible handwriting which displays that the writer is anxious to adapt herself to her surroundings and to circumstances. She is not ambitious to have a particular personality or to arrive at an important position in life. She has not developed any particular traits of originality but traits of social value such as a certain amount of understanding for other people of her class, a willingness to fall in with others, contentment with a subordinate kind of work, and a good deal of genuine sympathy for others.

The same applies to Fig. 74. The considerable degree of legibility indicates a reliable, unostentatious, and upright person. According to the legibility of his writing, he strives to be clear and penetrable in his activities and in his personality.

The handwriting in Fig. 75 has forms of its own, but is at the same time fairly legible. It tells us that the writer is able to combine clarity with originality in her activities. A quickly and smoothly

flowing handwriting which is as legible and at the same time as original as this, is usually produced by persons well adapted to the conditions of their work, to social life, and to circumstances. It is significant that in a similar manner the style of such persons displays a high degree of clarity, intelligibility, and effectiveness.

Another fairly legible handwriting is presented in Fig. 76. At this point, I ought to recall the graphological rule that no characteristic should be considered irrespective of all the others. Studying the legibility of Fig. 76 in relation to other characteristics, the graphologist would have to value it almost in opposition to that of the preceding samples. This handwriting was written more slowly than the preceding ones, and has a great number of movements which are of a concealing nature (compare the shaping of the small letters *m*, *s*, *a* and others). We deduce from these forms that its writer shrinks from being penetrated. He does so on purpose: for he pretends to be simple and slow in his reactions whilst the skilfulness and flexibility of the movements reveal a brain which works alertly and cunningly. The legibility, however, is no accidental characteristic of his handwriting. It serves as a means of camouflage. The writer endeavours to conceal by it his actual intentions which are revealed, however, by the shaping of many forms as just indicated.

Another case of "sham-legibility" is illustrated in Fig. 148. One would be inclined to say that in this specimen legibility is carried to the extreme, that the tendency of self-adjustment and of making oneself understood is exaggerated, for the writer has the habit of underlining words in order to enhance their significance, to make them clearer and more intelligible. But he strangely defeats his purpose as he does not underline important words, but all words irrespectively, and not only once but three to eight times. The legibility conveys that the writer has the obstinate wish to appear to others (and himself) lucid and adapted: but as he invariably and haphazardly underlines every word in the above manner he clearly

shows that he is incapable of distinguishing at all between the essential and the unessential. In fact, he is completely unadapted, and does not realise what is expected of him, and in his fear that the very word he is writing might be important and escape the attention of the reader he underlines it heavily. Other features, such as a tendency to form rigid angles, disturbances of the rhythmic flow, and others fit in with this. The writer, quite a young man, is paranoic.

These two cases of pseudo-legibility are of special interest because they illustrate the intricacy of graphological deductions and point to the fundamental graphological rule that no characteristic must be considered irrespective of all the others. Besides, they may serve as a warning against amateurish applications of a few graphological truisms.

The handwriting in Fig. 149 is fairly, although not very, legible. The words are definitely legible, but not the single letters. The letters *v*, *r*, and *n* are levelled down; they are produced by the same manner of movement and, therefore, are not sufficiently set off against each other, and there is also a tendency to give the *r* the fullness, softness, and roundness of the *v*. The reluctance of the writer, a young girl who lives a somewhat secluded life, clearly to distinguish between the various forms of letters shows her inclination to see reality in a blurred and undifferentiated manner, and to withdraw to the agreeable world of her fantasies, afraid to be hurt by a harsh and unimaginative world. Apart from the above-mentioned levelling of her *r*'s and their striking softness, this is also expressed in the fullness of her forms, in the broadly based garlands (the downward curves pressed down at the base), and by the heavy pressure. The legibility, on the whole, as well as the very good spatial arrangement indicate, however, that the girl will eventually be able to overcome her difficulties and properly adapt herself to society and reality.

preceding one. At first sight the handwriting appears legible rather than illegible. But it shows a peculiarity: many letters are subsequently touched-up to such a degree that the otherwise medium degree of legibility is for many forms converted into illegibility. The writer is under the compulsion to correct her letters subsequently with a view to improving their legibility. It is a compulsion because she cannot cease touching up her letters, although she ought to have noticed its bad effect on the legibility. This kind of illegibility is characteristic for a certain type of neurotic. Out of an inferiority feeling, the writer is anxious to correct herself as much as possible. She strives hard to adapt herself, to make herself understood; but instead of improving the legibility, she makes it worse and, accordingly, instead of improving her adaptation to others and to her work, she only increases her difficulties. These touchings-up reveal a constant compulsion of self-observation.

Fig. 80 shows a very queer kind of illegibility. The letters and words are fairly legibly written. The illegibility results from the fact that the writer, after having filled the page, turns the paper half-way round, and continues to write on the paper as if it were still empty and blank. With this case we arrive at the lowest degree of consideration for our fellow-beings and of adaptability to reality.

The fact that illegibility in some cases is intentional, either consciously or unconsciously, may be illustrated by some numeral samples.

Fig. 81 shows extremely puzzling numerals. The figures on the second line can either be read as *13* or *15*: but they are meant to be *55*. The same degree of illegibility is illustrated in Fig. 82 and Fig. 83. The numeral in Fig. 82 can be read as *20* or *40*, but hardly as *90* which it is supposed to represent. The numeral in Fig. 83 can be read as *800* or *8,000*. In many cases this ambiguity in shaping numerals may be due to a careless or a neurotic attitude towards

figures as symbols of money. But in other cases it springs from a conscious or unconscious intention of deceiving people by juggling with figures. The originator of Fig. 81 is a professional forger (compare page 180). The other samples were written by blackmailers, and the figures were taken from blackmailing letters. The illegibility of these figures is significant of the writers' attitude, for the blackmailers dared not fix the price in order not to overrate or underrate the addressee, thus leaving the exact figure to his discretion.

From these samples we learn that there are cases of illegibility which aim at being impenetrable to others, and that illegibility of numerals especially means a careless or neurotic attitude or ambiguity towards money.

CHAPTER 2

THE ACT OF WRITING AS AN ACHIEVEMENT

In addition to its extraverted and social character, writing is an act to master which necessitates a certain amount of practice, and even effort. Besides, and next to, spelling and reading, it actually represents the first difficult and complicated work a child has to achieve.

Yet even when the technique of writing is mastered, writing remains an activity the execution of which requires at least a certain amount of attention, concentration, carefulness, skill, consideration, diligence, perseverence, circumspection, and other qualities which are appropriate to the general character of any activity.

Although the personal reactions to the act of writing differ to a high extent, people as a rule have to overcome a certain reluctance —irrespective of the contents of the letter—before they start to write, and feel somewhat relieved after it.

The reason for this is in the fact that writing is an act, an achievement, and from this fact we can draw analogous conclusions as to the attitude and the approach of a person to work. The way in which a person performs the act of writing is significant of his general manner of working.

A person who is able continuously to control his writing movements and to suppress his emotions in order to improve his writing will be equally able to pursue his work steadily, regularly, and to concentrate on it. A person, however, whose writing movements are of a constrained and rigid regularity will turn out to be constrained, one-sided, clumsy, and slow-moving in his work.

If somebody is unable to simplify letter-forms and to arrange his writing clearly he will also be fussy and awkward in his work, and incapable of separating the important from the unimportant.

He will be unable to realise how things are connected, and how to expound them in a lucid manner. This applies equally to most of the features of handwriting.

This fact of a connection between handwriting and work is—consciously or unconsciously—taken into account by many of those who daily have to form an opinion about the capacity of people for a certain type of work as, for example, the staff managers of big industrial firms, of banks, official bodies, etc. The majority of these responsible people are partly influenced in their choice by the impression they receive from the handwriting of the applicants. Some of these staff managers have even had some graphological training, but as a rule they have no real graphological insight, and are consequently sometimes misled and thus inclined to refuse or to employ the wrong person. Such a man may, for instance, be induced by a handwriting of rigid regularity to believe that he is dealing with a person of great will power and an independent mind, whereas the graphologist would see at a glance that the rigidness and monotony of the writing movement which so easily strike the layman as aesthetically pleasing and "beautiful" convey nothing but a person who is slow-moving, pedantic, and dependent in his work.

In this book I do not want to give a detailed and comprehensive survey of the significance of handwriting as a means of registering the quality of work expected from a person: besides, every feature will enlighten us in some way or other about the working methods of the writer: his speed, his thoroughness, to what an extent his mind may be distracted by nervousness, his ability to negotiate and to deal with people, the factor of fatigue, his capacity to give decisions and many other traits.

Some examples may suffice to illustrate that handwriting may supply a means of registering the manner of working of its writer.

The handwriting shown in Fig. 140 was produced with an evenly medium speed, and is fairly regular. The writing movements

were not hurriedly executed, and the regularity on the other hand is without rigidity, which can be deduced from the fact that certain features as, for instance, the writing angle are slightly varying. Thus we may conclude from these features that the working speed of the person will be moderately quick, very even and reliable. He does his work purposefully, according to plan, and with quiet deliberation, never carried away by his impulses. He has a good grip on himself, is disciplined and conscientious, but never blindly and mechanically following set rules which would make him clumsy and unyielding and badly adjustable to all methods of work which do not follow the ruts of set routine. The initial and final adjustments of the words are tersely drawn and sometimes altogether absent, the forms of the letters are without flourishes, and often effectively simplified. This tells us that the writer is not inclined to waste his time and energy on superfluous and minor matters, or to be unnecessarily elaborate, and knows how to employ them most economically to benefit his work. He is a worker who likes his material, and is well able to concentrate on the essential. A slight peculiarity in his manner of work may, perhaps, deserve mention. It expresses itself in the slightly uncertain and hesitant way in which he draws the initial strokes of some of the words (compare the *w* in "world"), indicating that his initiative is slightly inhibited. The writer approaches new tasks and new people with a certain amount of indecision and inhibition which, however, he is soon able to overcome.

The handwriting in Fig. 141 is clearly contrasted to the preceding one for it has many flourishes and superfluous movements, especially in its initial and final strokes. Every one of the seven words was started with a sweeping and totally unessential movement. It is by no means comparable to the well calculated and not too long initial run of the athlete, which is intended to give his body a certain acceleration before he attempts a high or long jump: on the

contrary, these movements are so exaggeratedly long, laborious, and time-wasting that they have a considerable braking effect upon the process of writing. Besides these superfluous movements impair the clear structure of the writing as a whole, which is especially apparent in the over-lapping words "we could" and "of Marks." In contrast to the matter-of-fact competence of the writer of Fig. 140 we are here faced with a person who spends much time, talk, and energy before actually starting work. He is by no means an inactive or sluggish type of worker, but he will work uneconomically. He uses his energies indiscriminately, and concentrates them in the wrong place. He attributes too much importance to details, allowing too much time for them, and thus very often loses the sense of proportion for the bigger issues concerned. We may say that the writer is too zealous in the execution of his duties, the results not always justifying the invested energy.

The characteristic feature of the handwriting shown in Fig. 56, which was written with good speed, is its unusually powerful, decisive, and very regularly applied pressure. This indicates that the writer, without sacrificing her mobility, sets about her work with great perseverance and thoroughness, and is accustomed effectively to assert her will. Such a good combination of pressure, speed, and size—factors which combined may condition an immense capacity for work—we are bound to come across in the handwritings of independent, efficient, and, very often, self-willed leading people in industry, commerce, and trade. Writers who are able to maintain such strong pressure without losing elasticity or impairing the speed are sure to be persevering, constant, and reliable workers, who will not fritter away their energies or easily become exhausted.

If we compare the constantly maintained pressure of Fig. 56 with the pressure of Fig. 142 we shall notice quite a peculiar and striking difference: in some conspicuous places the handwriting—

which is much inferior in speed—shows unusually strong pressure (as, for instance, in the first downstroke of the *M* and of the *y*, the downstroke of the *l* and of the two *t*'s). In most places, however, the pressure is definitely thin and feeble, as in the second and third downstroke of the *M*, the second downstroke of the *y*, the downstrokes and loops of the letters *g* and *s*. In contrast to the evenly applied pressure of Fig. 56 the inconstant pressure in Fig. 142 indicates that (in a manner of speaking) the energies of the writer are only sporadically called into action. It seems as if the writer made his greatest efforts when somebody was looking on (the pressure always appears in conspicuous places, and is, therefore, intended—consciously or unconsciously—to attract attention), only to relapse into a less spectacular display of energy when he believes himself unobserved. Thus the energies of the writer are employed in a rather inconstant and erratic manner. The results of this writer, although they are not at all bad, do not reach the standard of the writer of Fig. 56. Whereas the writer of Fig. 56 achieves her results by obeying a genuine urge to activity, the writer of Fig. 142 only does his best if he is certain of attracting attention, of being praised and admired for what he has done.

A rather interesting case is illustrated in Figs. 143 and 144. The handwriting specimen in Fig. 143 shows a peculiarity with which the graphologist is often faced in connection with a person's capacity for work: the peculiarity that the words are growing strikingly smaller towards their end, that the concluding strokes are not properly, or negligently, executed, if not altogether omitted, as is the case with the word "you." Furthermore, it will be noticed that the handwriting is "fringy" at the edges. These two features reveal that the working power is diminishing, that the writer, in spite of his efforts loyally to do his best—as can be deduced from many traits—is unable to prevent his energies from flagging. He starts with intensity, but soon a premature tiredness sets in, which

makes his work faulty and unreliable. The overtaxed body simply refuses to obey the dictates of the mind. The writer was given a leave of three months and the chance completely to relax and regain his former strength with a promise that his post would be kept open for him. The effect of this is apparent in a letter he wrote four months later, an example of which is shown in Fig. 144. Now his handwriting clearly registers that the writer has regained his former strength and his full capacity for work. The strokes show more pressure and decision, and are only very occasionally fringy, and the words are evenly charged with energy, no more flagging towards the end. The writer is once more able to work persistently, reliably, and with unabating strength. This example most instructively brings home how revealing changes in handwriting are in connection with any changes in the working capacity of a person.

CHAPTER 3

HANDWRITING AS A SEQUENCE OF MOVEMENTS: ITS DIRECTIONS AND ZONES

As we have seen, handwriting serves as a means of communication, and constitutes an act, facts which enable us to draw psychological conclusions from the particular manner in which the handwriting is executed by a person.

Handwriting, furthermore, is a movement, or a sequence of movements. The trend of this movement is from left to right. (Handwritings running from top to bottom, or from right to left, or, as was done in the so-called "furrow-writing" of earlier ages, from right to left and from left to right alternately, are excluded from this investigation in order to avoid unnecessary complications. May it suffice to mention that those movements are not contradictory to the findings from the left-to-right movement indicated below.) Every movement consists of starting point, course, and ending point. In handwriting the starting point is on the left side of every written unit, the ending point on its right side. (This statement applies to the left or right side of every written unit which corresponds to a fresh impulse, and as such has a fresh starting and ending point, e.g. with every single stroke, every letter, every syllable, every fresh impulse after an interruption within a word, every word, line, and page.) The left side tells where the movement comes from, the right side where it goes to.

The communication comes from its sender, the writer, and it goes to the addressee, to the outside world.

Although handwriting as a whole represents a means of extraversion, we are now able to find a further distinction. Every movement which has tendencies to the right, that is the direction where

it goes to, manifests tendencies of the writer which are directed towards the outside world: and, vice versa, every movement which tends to the left side, that is to say, turns back into the direction where it comes from, manifests tendencies of the writer which are directed towards his ego.

A further conclusion is that every movement which is—different from the way it was taught at school—directed to the left, that is to say, turns into the direction from which the writing movement emerges, shows tendencies of the writer towards the past, just as, vice versa, every movement which is—if differing from the school-model—directed to the right, that is to say, towards that phase of the writing act which has not yet materialised, expresses tendencies of the writer towards the future.

The significance of these directions in handwriting throws light upon a great many individual traits as will be shown in the following two examples.

Fig. 84 shows marked tendencies to the left (*y* on the first, *t* and *f* on the second, and *d* on the third line). In Fig. 85 the movements tend to the right (*d*, *y*, *b* on the first, *y* on the second, double *d* and *b* on the third line). Now what do these tendencies of direction tell us?

The writer of Fig. 84 is fond of meditation and retrospection, a man who likes to reflect. He finds it difficult to give up and to forget things and people who have meant much to him in the past. Consciously and instinctively he loathes changes and innovations in his life, and he does not care for lively social intercourse. He can well be alone, although on the other hand he ought to see people and establish friendly contacts to avoid the danger of becoming slightly egocentric.

The writer of Fig. 85 indulges in speculations and projects which connect him with the future. He is planning ahead, striving towards the future, and has an open mind for novel things, and is always

susceptible to inspiring ideas as he is able to inspire others. He seeks to establish contacts with others, and to understand his fellow-beings.

Handwriting, furthermore, consists of three distinct layers: a middle, an upper, and a lower zone. Small letters such as *i*, *m*, *n* represent the middle zone: letters containing upper lengths, such as *d*, *l*, *h*, form part of both middle and upper zone: letters containing lower lengths, such as *g*, *p*, *y*, form part of both middle and lower zone.

The middle zone, which is based on the line, is the central and essential part of handwriting. There is no letter which does not constitute part of the middle zone. The middle zone, moreover, is the particular channel where the writing movement flows horizontally, to the right, whilst the horizontal flow in the upper and lower zones falls short in this respect on account of their stronger vertical tendency. Yet the middle zone is not only the most horizontal and essential, but also the most inconspicuous part in handwriting: even experienced forgers are defeated in their efforts to disguise this seemingly meaningless part.

This zone corresponds to the place in life where the essential and most real actions and reactions are inconspicuously centred: the sphere of everyday life in which the adaptation of a person to everyday reality and his sociability is manifested. In this zone of handwriting, a person's likes and dislikes, sympathies and antipathies, his habits, his personal and emotional attitude towards the ever-recurring everyday events are expressed. What is psychologically understood by the word "character" is principally materialised within this inconspicuous zone of handwriting. ("Character = psychol: a phase of personality comprising especially the more enduring traits which are of ethical and social significance." Warren, *Dictionary of Psychology.*)

Apart from the middle length, handwriting moves upwards and

downwards. These movements hardly contribute to the horizontal flow of handwriting, to its extraverted character. Their principal trend contributes a vertical tendency to handwriting.

The everyday sphere, although the central one and the one which governs social contact, is only one aspect of human nature. In writing upper lengths we reach up above the everyday sphere, in writing lower lengths we reach down below its domain.

When we look up above our everyday interests, we look up in the air, and at the sky, and when we look down, we look at the earth. This statement is more than a mere metaphor. The upper zone of handwriting in fact manifests the immaterial air in which our mind can fly about, and the lower zone manifests our earthly part which is rooted in matter.

The writing of upper lengths necessitates a writing movement away from the writer's body, and is brought about by an extending movement of the fingers, in some cases of the whole hand. Accordingly the upper zone is the region of spheres unfettered by material reality, of reflection and meditation, as well as abstraction and speculation. The writing of lower lengths is brought about by a contracting movement of the fingers, or hand, a movement towards the writer's body. It is the region of bodily and material spheres, of sexuality and primitive instincts.

The meaning of these three zones in handwriting corresponds to the division of the human personality into mind, soul, and body, and of the universe into heaven, earth, and nether regions. This conception has been inherent in most peoples of the world. The spiritual and divine sphere has usually been projected above the everyday sphere, the demoniac sphere below it.

Drawings of children and primitives may serve as illustrations of this concept. Fig. 86 shows the pencil-drawing of a boy of six which I have taken from A. Elsen, *Die Kinder zeichnung*, published by B. Filser. As is typical in landscape-drawings of young children,

a two-fold sky is depicted on it, or an additional strip of sky. The main part comprises the everyday world of the child: houses, a church, a tree, and a bird. These objects belong to the everyday sphere of the child as well as to everybody's. Separated from this sphere and above it, we see an extra strip, the world of the sky with its sun and stars. The child apparently felt the urge of drawing this upper region separately. It is typical that the bird which is dear to the heart of the child and belongs to his everyday world, does not appear in the upper strip of the picture, which is reserved for the "eternal" objects above his everyday world.

It is due to the same notion that we unconsciously classify people as spiritual or material types according to their faces. We unconsciously assume that a face the upper part of which dominates its lower part is expressive of a more spiritual personality, whilst a face the lower part of which dominates its upper part is assumed to be expressive of a more material personality. The faces of the scientist, Professor Planck (Fig. 89), and of the politician, F. Ebert (Fig. 90), which I have taken from the book *Vom Leben geformt*, published by N. Kampmann, are excellent examples for comparison. In Planck's face, the upper part, especially the forehead, is strongly emphasised, in Ebert's face it is the lower part, especially the mouth-chin-neck parts. From this we gain the impression that Planck is the more spiritual, Ebert the more material type, more firmly rooted in matter.

I shall not attempt to explain this unconscious and collective notion of distinct regions as applied to mankind as well as to the universe. I can only state it as a fact which has its analogous expression in the distinct zones of handwriting and their significance which we deduced from the upward and downward direction of the movement.

The significance of upper and lower regions is not merely restricted to the emphasis of the zones, but finds expression in

other features as well. Thus, for instance, writing above the printed line, highly placed i-dots and t-bars correspond with an emphasis of the upper zone, and writing beneath the printed line, low i-dots, and t-bars with an emphasis of the lower zone.

It may be said about the two directions, as well as the three zones, that the extreme emphasis of either direction or of one of the three zones is indicative of a disturbance of the balance of the writer and of his onesidedness, that a special function, a certain tendency in the sphere of interest of the person is over-emphasised and over-developed at the cost of all the others. The same is equally true for most features of handwriting. Thus the graphologist directs his attention not only to such emphasised features which are often produced in the unconscious desire of the writer to focus the entire attention of the observer upon the highly developed quality of his personality, but devotes himself with equal care to the analysis of the neglected parts and features of the handwriting.

In order to arrive at more detailed results we shall have to combine the two tendencies of direction with the three zones. In each of these zones movements to the left or right may appear, and in accordance with the significance of the particular zone the significance of the movement is varied. Besides, we have to consider all the features in a handwriting whenever we seek to interpret a particular movement, or else we shall be unable to avoid erroneous conclusions. I should like to demonstrate this general rule as well as the combination of the zones with the directions by two examples.

In Fig. 87 we find a few instances of emphasis to the right in the upper zone: in the first line the *t*-bar is advancing to the right, in the second line the shape of the *d* differs from the school-model for its top is twisted to the right, in line 3 the *t*-bar is moved to the right at the same time ascending slightly, and, furthermore, the dot on the *i* is placed ahead of the letter. Now if we would conclude from these instances of emphasis to the right in the upper zone

that the writer was one-sidedly intellectual, strongly drawn towards the outside world, and full of illusions in regard to his future, and so forth, we would most certainly have arrived at an erroneous conclusion, for the simple reason that we omitted to consider other features, relying exclusively for our calculation on this one feature. The strongly emphasised lower zone as expressed in the length and bulge of the loops clearly reveals that he is firmly rooted, has material wants, and is of a balanced nature. His lower zone is expressive of a good sense of reality and of a practical mind. In the light of this the instances of emphasis to the right indicate a person of spiritual planning, striving, and forethought, who, as indicated by the emphasis of the lower zone, proceeds on a basis of reality, and thus can never be lost in wild speculations. This is confirmed by the fact that although the lower zone is stressed the balance of the zones is never really disturbed.

The emphasis to the right as it appears in the upper zone of Fig. 88 is, however, of a quite different complexion. If the observer asks himself which zone of the previous sample (Fig. 87) attracted his attention the most, he will admit—in spite of the upper-zone emphasis to the right—that it is the lower zone. But if he is called upon to point out the most striking feature of Fig. 88 he will, without hesitation, refer to the *t*-bars, which show strong pressure and are extended to the right. These features are dominating the whole aspect of the handwriting. Compared to the powerfully executed *t*-bars in the upper zone, the middle and lower zones appear weak and lean.

The twenty-year-old student who wrote Fig. 88 used up all his libido in these violent strokes, which, however, reveal strong intellectual aspirations, a will which mentally tries to enforce itself, a person who wants to get on, and is decidedly directed towards the future and the surrounding world. But the exclusive prominence of the upper zone completely upsets the balance of the three zones,

which means that the ideas, aspirations, and desires of the young man are resting upon treacherous ground, for his instincts, emotions, and experiences are as yet insufficiently developed or altogether neglected. This lack, on the other hand, explains how the young man came to over-emphasise the upper zone to such a degree: he became aware of his shortcomings, and in order to avoid them tried to over-compensate. He seeks to run away from the demands of his real life by elaborating ambitious intellectual schemes. His side-strokes are a kind of forceful, intellectual gesture. But whenever he is called upon to face the issues of real life he is filled with fears, and afflicted by inferiority feelings. The stronger his fears become, the stronger his attempts intellectually to over-compensate, which, in turn, fosters his uncertainness and causes a greater disturbance to the balance of his nature.

This is what the emphasis to the right in the upper zone of this handwriting teaches us, as distinct from that of the previous sample. I should like to point out the great practical and pedagogical value of the analysis of the directions and zones which in a case like the preceding one is in itself sufficient to show to the young writer (who is capable of development) that his libido is arrested by false ambitions, and why he finds it so difficult to free himself of it, how he would be able to curb it into a direction which would enrich his real life and provide a sound basis for future success.

CHAPTER 4

THE SIZE OF LETTERS

ANOTHER feature based upon the significance of the zones is furnished by the actual size of the middle zone. In this zone the size of the letters may be distinguished as follows: medium height (approximately 3 millimetres), considerable height (4 millimetres and more) and smallness (under 3 millimetres).

I want to point out that throughout this book the size of letters is measured *vertically*, which means that the actual height of the letters is greater if the handwriting is slanting. At a writing angle of 55 degrees, for instance, the difference with a short size letter of 3 millimetres will amount to more than 1 millimetre.

Medium height of the middle zone reveals a mind sufficiently balanced between the demands of the ego in everyday life and the consideration of reality, objects, and fellow-beings. Self-confidence and adaptation to reality are equally distributed.

In contrast to this an exorbitantly large middle zone indicates that the personal sphere occupies the domain of everyday life to an unusual extent. Such a person is inclined to over-rate the importance of his ego in social life. He throws his weight about, and is not inclined to adapt himself to the needs and circumstances of others, and is blind to the right proportions of reality. His attitude is an extremely subjective one: he refuses to be impressed by the world, but, on the other hand, wants to impress it. Powerful personalities among the writers of a big middle zone are frequently prominent leaders in the economic sphere, statesmen, and military leaders, or discoverers and explorers, who penetrate into unknown regions with great daring, full of fire and enthusiasm. Much more

often, however, we find in this age of ours—which demands such a great deal of adaptability—that a big middle zone is characteristic of an uncritical and high-strung person who lives in a world of illusions and empty projects, who is unable to see the reality of things, and is hardly able to fit in with society. Children as well are, as a rule, inclined to produce a large middle zone, because their sense of reality is not yet sufficiently developed to realize the limitations of the range of their ego. People whose letters are of exaggerated height (8–12 millimetres) are apt to exaggerate emotionally and to carry out their daily activities blindly and passionately, and live in a state of spiritual inflation, approaching everyday life with special claims and demands which in most cases is but a sign of the over-compensation of a puffed-up ego.

The opposite to this is extreme smallness of the middle zone, which, in some cases, does not even reach a height of ½ millimetre. This means that the writer allows his personal sphere a very small range, and that, emotionally, he takes only a slight interest in everyday life. He does not want to impress the world with his feelings as the writer of a large middle zone does, but tends to be affected by the world: the world impresses him. If such people happen to be strong personalities they are unusually observant, matter-of-fact, and objective. This type can frequently be found among scientists. Whilst the writer of a large middle zone is attracted by great enterprises, readily ignoring and neglecting small matters, his opposite tends to confine himself to a definitely circumscribed field of activity, excelling in careful observation of detail. There are certain groups of professions in which the writer of a large middle zone will only be found as an exception, such as astronomers, mathematicians, chemists, opticians, master mechanics, turners, and many others, all of whom are carrying out detailed work or minute calculations. Since the smallness of the middle zone indicates a very slight intensity in the emotional sphere, it may express a sedate

disposition and a lack of enthusiasm, and may convey pettiness, narrow-mindedness, and pedantry as well.

The writer of a small middle zone is generally better suited to fit in with the surrounding world and to adapt himself, but on the other hand is rather susceptible to inferiority feelings and self-abasement for the very reason that the outside world seems too vast in comparison to the circumscribed range of his own self. His high demands for self-assertion, however, will grow and thrive upon his inferiority feeling just as those of the writer of a large middle zone are fostered by his superiority-feeling.

Which of the various possibilities of interpretation is to be applied to a particular handwriting will have to be decided by the manner in which that feature has been executed, and after carefully considering all the other features.

The actual height of the letters in a handwriting is a feature of great changeableness. Only people of a very stable disposition and never-changing self-confidence are invariably able to maintain the same height of their middle zone. Youth is generally inclined to produce a large middle zone, whilst old age tends to the opposite. When death draws near the handwriting often changes to a considerable height or minuteness. People of a changeable disposition and wavering self-confidence and fluctuating adaptability to the outside world may, within the course of one day, produce considerable changes in the size of their middle zone. It may be large in the morning and small in the evening. In such cases the graphologist who discovers such a lack of stability in a handwriting will ask for more samples before he begins his analysis.

Within the same document the size of the middle zone may vary considerably, it may start in large writing and then change into decreasingly smaller letters and *vice versa*: the same can be observed within single words, or the size of the middle zone may consist throughout of an irregular sequence of large and small heights.

Furthermore, the middle zone may be of regular smallness with occasional letters suddenly jutting out. All these variations of size must be carefully studied by the graphologist and taken into account.

A special grade of importance as far as size is concerned must be allowed for the initial letters of the middle zone. Constituting, as they do, the left side, the beginning, the starting point of each word, and thus the "ego-component" they express the self-estimation of the ego. The same holds true for the word "I" as the representative of the ego. The "I" as well as the initial letters of the middle zone may be especially high or unusually low, full or lean, in good proportion or out of proportion, simplified or embellished, neglected or flourished, with strong tendencies to the left, or to the right, etc. It is, however, impossible to deal in this book with all the psychological implications of these features. May it, therefore, suffice to point out that we can find enlightenment about the self-estimation of the ego, its adaptability as regards the world, and the discrepancies of all different kinds concerning the relationship of the two to each other by considering the size of the middle zone in comparison with the execution of the word "I," and the initial letters.

The handwriting of Fig. 94 is very considerable in size. The writer has learnt to write at an American school which allows 3 millimetres height for short letters, whilst her short letters vary between 8 or 11 millimetres. But also her letters of medium height (*l*, *b*, *g*, etc.) are exceedingly high. Although she had learnt that such letters should not be more than 6 millimetres high, her *l* measures 13 millimetres and her *t*, which in her school-model is smaller than the *l*, attains a height of 17 millimetres, and yet she succeeds in giving the *W* initial emphasis by bringing it up to a height of 20 millimetres. In addition to this, she also uses width to provide initial emphasis. Thus her *W* is only 22 millimetres, whilst her *S* has a width of no less than 30 millimetres!

Even if we allow that a great number of American women are inclined to write slightly larger than their school-model demands, the largeness of Fig. 94 betrays a somewhat ego-inflated and very subjective attitude towards life. The writer prefers a wide and extensive field of activity to a narrow one. Obstacles which come in the way of a big enterprise or her self-assertion she is unable critically to judge and does not allow for them in her calculations. If they actually appear she tries to overcome them with the élan and the suggestive power of her personality: if she fails she shuts her eyes to reality and simply does not admit failure, and is satisfied with the illusion of success. She finds no difficulty in applying this device since her standards do not possess any objective accuracy. She only accepts reality as far as it conforms to her subjective attitude. From a social point of view, this one-sided attitude of hers may be of great practical and social utility, since it enables her to carry out projects which a person who possesses a sense of reality and a critical outlook would give up as hopeless.

Compared with the previous handwriting, that of Fig. 95 strikes us as very small, although the degree of smallness is not extreme, for the height of the small letters ranges between $\frac{3}{4}$ and $1\frac{1}{2}$ millimetres. Extreme smallness, however, we shall find in Fig. 108 with short letters, which on the whole do not exceed $\frac{1}{2}$ millimetre where the writer's school-model (Dutch) demands about 4 millimetres.

The smallness of Fig. 95 is combined with good legibility and a rather careful execution of the details of the letters, low *i*-dots, carefully placed punctuation signs, very clear spacing, radical simplifications. All this indicates a person of great intellectual clarity, careful observation of details, sober-minded criticism, self-criticism, and unusual objectivity. This smallness, in connection with the other features, is characteristic of a scientist whose mind covers the entire field of his science and masters its details as well. The smallness suggests also great modesty and the love of the writer for his subject. Since there are no strong ego ambitions or

passionate and violent emotions—as is indicated by the smallness —the writer can be unusually unprejudiced, impartial, and objective in his attitude towards persons and things.

The contrasting of the largeness of Fig. 94 with the smallness of Fig. 95 makes us realise how different and even contrasted is the attitude upon which the lives and activities of the writers are based, how different are the sources which feed their impulses, and how divergent the aims to which their egos are directed.

The smallness of Fig. 108 (Dutch writing model and school) has a different interpretative value than that of Fig. 95 for the height of the letters is extremely small, their forms are outstandingly neglected and illegible. In this handwriting the smallness is the outcome of inferiority feelings and a certain fighting-shy of hard facts, by which the writer is too much impressed; therefore, he ventures little and gives in too quickly.

Again, we can learn from these three examples something about the principles of graphological inference. Why is the interpretation of the handwritings of Figs. 94 and 108 slightly negative, and that of Fig. 95 unmistakably positive? First of all the feature itself, the height of the short letters in Fig. 94 and Fig. 108 (representing largeness and smallness), is over-emphasised and extreme, whilst the smallness of Fig. 95 does not assume extreme proportions. Now we have already learnt in the chapter on directions and zones that every one-sided over-emphasis of a feature will result in the under-emphasis of other features. Thus extreme largeness or extreme smallness upsets the equilibrium which constitutes a negative factor in the upbuilding of the personality. Therefore, the way a feature is executed tells us already something about the quality of that which it expresses. Furthermore we have to consider the position of the feature within the constellation formed by all the features. Thus if we take into account all the features which appear connected with the largeness (or smallness) of the three handwritings we shall automatically arrive at the same conclusions.

CHAPTER 5

THE DIFFERENCE OF LENGTH

ANOTHER feature which helps to reveal the relation between ego and world is found in the difference of length.

By difference of length we mean the actual height of long letters or of two medium letters together ($\overline{f}$, or $\overline{b}$ plus $\underline{g}$), as compared to the actual height of small letters (*m*, *n*, *a*, *e*, *i*, *o*, *u*) in a person's handwriting. We call the difference of length *considerable* if the height of small letters is disproportionately small as compared to the full length, *medium* if the ratio of the height of small letters and of the full length is harmonious and well balanced, *slight* if the ratio of the full length is disproportionately small in comparison with the height of small letters. Here again the influence of the school-model has to be considered in an analysis of a handwriting.

A handwriting which is chiefly occupied with the middle zone without considerably extending into the upper or lower zones conveys that the writer is chiefly concentrated upon the realities of everyday life. This may be a sign of a mature personality, for a person who has attained a certain stage of mental maturity tends to concentration and self-imposed restrictions, avoiding unwholesome deviations and extravagances. The majority of old people show in their writing a slight difference of length, whilst with young people it is more or less considerable. Handwritings showing a slight difference of length indicate persons who strive to achieve and maintain a harmony of the mind by imposing restrictions upon themselves, always trying to give realisation to things which are within the range of their power: they never attempt to go beyond themselves, but are content within their own scope, and, therefore, well balanced, disposed to happiness, and unassuming.

If, however, other features bear out that such maturity of personality has not been attained, the meaning of the slight difference of length is at once modified, for persons who belong to a clique, a class, or a certain section of the society, people whose activities are pinned down to one mode of life, who are too indolent, fatalistic, blasé, or phlegmatic to break through the narrow circle of convention, sluggish habit, and the dreary daily round, who have not the moral strength to take the initiative in individual action in order to expand their range, are equally inclined to slight differences in the height of their letters.

Considerable difference of length—which introduces an element of unrest, a lack of coherency and ruggedness into the handwriting—shows a tendency towards spiritual and intellectual heights, and a downward trend towards the depths of instinct and materiality which stand in the way of attaining a mature and homogeneous personality. Strong impulses and various interests, an urge towards continuous activity resulting from dissatisfaction with that which so far had been achieved as well as from unstilled ambition, a craving for changes and innovations, are egging on the writer to go far beyond his powers and limitations. The usual consequences of such a state of mind are the upsetting of the person's equanimity, a frittering away of energy, or irritability and touchiness. If the person succeeds, however, in satisfying his ambitions and inner strain by continuous activity, he may remain unaware of the discrepancy between his actual achievements and those he is dreaming about. If he fails to find this outlet the discrepancy will result in extreme dissatisfaction, black moods and nagging, occasional hysterical outbursts, or in paranoic querulousness.

The writing in Fig. 75 shows a medium degree of difference of length. The height of the short letters is between 2 and 3 millimetres, the full length of the *f* measures 8 millimetres (the other upper and lower lengths accordingly). This medium difference of

length is combined with good legibility, good spacing, great naturalness of movement, even surface distribution, and good simplifications. Thus we may look upon this medium difference of length as an expression of the inner maturity of the writer, her ability to take an interest in various spheres of life without frittering away her powers, it shows that she possesses moderation, the ability to judge herself properly, and not to strive after aims which are fantastic and beyond her range. This attitude enables her to bring happiness, harmony, pleasantness, and comfort into her life, and also to impart them to others.

A somewhat greater degree of difference of length which might be described as slightly above medium appears in Fig. 74. It conveys that the writer is ambitious, but not exaggerated and exorbitant in his wishes, honest in his endeavour to achieve something good, without discontent or embitterment if he is disappointed. His desire for action and sense of duty, which is supported by other features as, for instance, regularity, mobility rather than slowness, is too highly developed to allow him to indulge in surly inactiveness.

In contrast to Fig. 75 the difference of length appears to be far too slight in Fig. 96, the more so if we learn that the American writer was taught a difference of length slightly above the medium degree. If we compare a full length of this handwriting with the height of the short letters (in this case we shall take the vertical distance between the lowest point of the *y* to the highest point of the *l* as a full length) we shall find that in spite of the fact that the short length letters are small, the difference of length does not reach the medium degree. For the writer only the middle zone seems to exist, for the *l* in "close" looks like a short letter, and the lower length of the *y* is strikingly short. This means that the writer lives almost exclusively in one sphere of life, obviously avoiding the other two. The legibility of the handwriting is impaired by this, and it does not give the strong impression of liveliness which is

noticeable in Fig. 75. Thus the slight difference of length cannot be interpreted as a sign of maturity and moderation, but as a lack of initiative, and despondency (which is emphasised by the descending of the words) the absence of many-sided interests and an inert acceptance of the prevailing circumstances. Since the person in question is still young, the graphologist would consider it his duty psychologically to advise the writer and to suggest certain remedies. If these fail to bring about a change, a psycho-therapeutic treatment would be indicated, since the writer is not at all happy in his indifference, but rather depressed and downhearted, which is indicated by the sinking tendency of the words, and other traits.

An almost jarring contrast to this appears in Fig. 97 with its stupendous difference of length. Numbers will perhaps be the best means of illustrating the case of this Polish handwriting, which, according to its school-model, ought to allow 3 millimetres for short, approximately 7 millimetres for the medium (*h, g, y, l, b*), and 12 millimetres for the full length. In the handwriting of Fig. 97 the short letters are more or less 2 millimetres high, the medium length is over 20 millimetres, and the full length ranges between 25 up to more than 30 millimetres. The ratio of short length and full length of the school-model is 1 to 4, whereas in Fig. 97 it is 1 to 12, or even 15. which means that the difference of length is three to four times as big.

This unusual ratio in our case is chiefly due to an exaggerated extension of the lower zone, for the lower length does not only reach to the following line, but often beyond the one after that. At present, however, we are not so much interested whether the upper or lower zone is emphasised, for this has been dealt with in connection with the emphasis of zones, but simply in the fact of the differences between the height of short letters and full length, as such. In the case of Fig. 97 we find many instances where this feature is extremely exaggerated and even stressed by other features as:

entangled lines, uneven, lateral pressure, slight and disturbed tempo. From all this we shall have to conclude that the libido of the writer is not employed in a regular and concentrated activity (to achieve that the writing would have to be steadier, more even in appearance and pressure, and also livelier in speed): she is rather unsteady, and fritters away her energies, she does not sufficiently observe her natural limits, and, therefore, is subject to sudden moods, dissatisfied with that which has been achieved, restlessly pressing on towards the discovery of new things.

The contrasting of these two handwritings (Figs. 96 and 97) teaches us that whereas the writer of Fig. 96 has to tackle the problem of how to increase the range of his mind and to conquer new spheres of interest, the writer of Fig. 97 will have to centralise herself and to recognise her limitations. If married people turn to the graphologist in their conflicts, it will often be found that it is in such extremely opposed features that clearly diverging problems of the mind, which before the marriage worked as an attraction, have become a source of trouble.

CHAPTER 6

THE WRITING-ANGLE

THE significance of the tendencies and zones is by no means exhausted by the features we have discussed so far: and we shall have to refer back to them when dealing with a number of other features.

It is from this aspect that we consider the writing-angle.

The writing-angle is the angle formed by the downstroke and the base-line. If the writing-angle, opening to the right, is less than 45 degrees we consider it as very slanting: angles of 45–75 degrees we call moderately slanting, angles of 75–95 degrees upright, and if angles of over 95 degrees occur we speak of slanting to the left, or reversive writing. The writing-angle is partly produced by the position of the paper and partly by the manner in which the pen is held. The writer of an upright hand, for instance, prefers to hold the pen laterally and to adjust the paper in a parallel line with the edge of the table, whilst the writer of a slanting hand is inclined to hold the pen medially and to place the paper more or less on a slant. If the pen is held differently, which may happen, this will be compensated by a change in the position of the paper.

Whenever we analyse the writing-angle we shall first have to consult the school-model. For with a Frenchman, for instance, an upright handwriting would be a decidedly individual trait, since he was taught in school to adopt a slanting angle of 45–50 degrees, whereas the same trait in an English handwriting loses that individuality to a certain extent, for his school-model demands an angle of 70–90 degrees.

A slanting hand shows a clear tendency to the right, and as we already know, signifies a marked relationship to the outside world,

to other people, to our own future. Reversive writing, toppling over to the left, looks odd, and strikes us as decidedly unnatural, for in contrast to the slanting hand it turns away from the writing movement, in a manner of speaking, shrinking back from the right-hand side. The upright position holds the middle between the slant to the right or to the left, thus symbolising the attitude of a mind which neither endeavours to meet the outside world nor shrinks from it.

These three angles correspond to the three different attitudes of the mind towards objects and aims, and find their correlate in analogous attitudes of the body. Thus, for instance, we can observe these three attitudes during a lecture which appeals to the feelings and emotions of the audience. A person who is carried away by the speaker will lean forward as if he wanted to meet him, whilst another by leaning back seems to recoil from him, trying to avoid and ward off his influence. The upright position of a person would manifest that he is neither in sympathy with the speaker nor against him, denoting the attitude of a self-sufficient person.

An upright hand conveys distance and self-sufficiency as far as the outside world is concerned. If the handwriting is sufficiently slanting it gives the impression of almost falling or lying towards the right, that is to say, the outside world, thus conveying the stronger emotional responsiveness which, however, is much more subject to the influence of others. Strongly reversive writing which seems to shrink from the right-hand side, or pull away from it, may either be caused by the writer's egocentric craving to assume a pose of aloofness and singularity, in which case it is characteristic of spurious feeling, or of a person who is afraid of the world and life and tries to repress his emotional life, resulting in a warped mind. Thus reversive writing very often appears in the period of puberty, especially with girls. If the slant to the left becomes so extreme that it almost looks like mirror writing, then the degree of distortion

of the handwriting and its turning away from the right-hand side corresponds to the degree of estrangement and detachment of the writer from the realities of the outside world, which appears to him like a reflection in a distorting mirror. The adaptability of such a person is alarmingly impeded.

Like almost all the features of handwriting the writing-angle assumes many special forms and nuances, some of which may be briefly mentioned. Very frequently the writing-angle is undergoing irregular changes which must be interpreted as corresponding oscillations in the attitude of the writer towards the outside influences, affective excitability, and the effort to find an inner hold. The energies of the writer are exhausted by this inner conflict and remain unreleased, and cannot be concentrated upon any normal activity.

Not infrequently we find varying writing-angles in the zones. The most common cases are: a slanting to the right in the upper and lower zones (*f*, *g*, *b*, *h*, *y*), and a slanting to the left in the middle zone (*m*, *n*, *u*, *a*, *e*, *i*, *c*). This means that—according to the significance of the zones—the writer is spiritually and instinctively directed towards the outside world, but in his personal emotional attitude in everyday life, he is afraid of establishing contacts. It is undoubtedly one of the strong points of graphology that by it we are able to point out such differentiations and contradictions in the various layers of the mind, and to unveil certain discrepancies in a person.

In the course of writing a person may start with an upright angle but gradually assume a slanting angle to the right, an indication that the writer's control over his emotions is diminishing; or he may begin with a slanting but proceed with a gradually rising and ultimately upright hand, which indicates that the writer started impulsively but gradually managed to control his emotions. This may happen within one word, the first letters being upright, the

following ones gradually slanting, or *vice versa*, or the initial letter of each word may be slanting, developing a gradually increasing angle, and ending up with the last letters slanting to the left.

All these oscillations and peculiarities must be carefully observed by the graphologist and properly connected with all other features forming the complete graphological portrait.

Fig. 40 and Fig. 41 were written by people who were taught writing at American schools which prescribe an angle of about 60 degrees. Whilst the writer of Fig. 41 maintains the slant to the right, which is the expression of her enjoyment of human contact, the writer of Fig. 40 has abandoned the standard angle and adopted a considerable slant to the left, which manifests his defensive attitude towards emotional influences and a healthy and natural tendency to extraversion. He is somewhat self-conscious and timid about his emotional reactions.

The writing-angle in Fig. 98 is subjected to rather violent changes, which is indicative of strong impressionability and a state of inner irritation about the influences from the outside world. Consequently the writer is continuously excited, which makes him sensitive, and at the same time impairs his concentration which can be disturbed by the slightest influence from outside, producing a state of mercurial restlessness in him.

Fig. 77, on the other hand, shows a slant to the right which is quite considerable in an English handwriting. In this case the slant expresses the writer's far too great dependence upon the outside world, her readiness to yield to influences from outside, caused by a lack of inner security and stability.

CHAPTER 7

THE DEGREE OF WIDTH

In writing we talk of width or narrowness respectively as seen from the aspect of the left-right significance. As this feature is exclusively restricted to the middle zone, it is psychologically concerned with a person's emotional adjustment to everyday life.

To ascertain the degree of width of a handwriting we have to measure the distance between the downstrokes of a letter and not the distance between the letters, which would be secondary width, and will be dealt with in the chapter on spacing. We call a handwriting wide if the distance between the downstrokes of a letter is greater than their height (which may be observed most clearly in such letters as *m*, *n*, and *u*), and we call them narrow if the distance between the downstrokes of a letter is smaller than their height. If the distance between the downstrokes is more or less equal to their height we talk about medium width. In cases where the sequence of narrow and wide parts does not show any regularity a handwriting will be referred to as of irregular width.

In wide handwriting the upstrokes become emphasised, that is to say, those movements which are directed to the right, representing the outside world, the aims and objects outside the ego of the writer. In narrow handwriting the downstrokes become emphasised, that is to say, those movements which—in the aspect of the left to right movement of writing—are not directed at aims outside the ego, but at the writer himself.

The wide hand stresses the movement towards the outside, away from the person, greatly emphasising the movement towards the world. Width in handwriting produces a decidedly horizontal effect, whilst in contrast to this the narrow hand stresses the vertical

movement. In some handwritings the narrowness increases to such an extent that downstrokes and upstrokes cover each other, producing so-called covering strokes, so that an *m*, for instance, looks like an *n*, or even an *i*.

According to the character of its movement wide handwriting expresses more initiative and élan than power of resistance, whilst narrowness suggests greater control, concentration, and reserve towards the outside world than zealousness and purposefulness.

Both features appear in different nuances. The width of the letters of a handwriting as compared to the height of the downstrokes may be exaggerated to such a degree that the balance which should exist between the inner stability of a person and the established relationship with the outside world is disturbed. In such a case the writer is extraverting too much, thus losing grip on himself and all moderation and inhibitions, is unable to regulate and control his feelings towards others, and properly to arrange of his time and his money matters. Extreme narrowness, for instance, would show that the functioning of the extraversion has become impeded which would make the writer timid, discouraged, egocentric in his relationship towards the surrounding world: he would arrange his everyday affairs in a petty, self-conscious, irresolute, and suspicious manner.

But how is the graphologist to decide whether he should interpret a wide handwriting as expressive of natural unconstraint and élan, or of a lack of restraint and unscrupulousness, or a narrow handwriting as indicative of conscious self-control or involuntary inhibition?

Here again we find, as with the other features, that the graphologist, in order to ascertain the exact psychological significance of such a feature, will have to pursue two ways which are able to complement and to check each other.

First of all there is the feature itself which is revealing by the

manner in which it was executed. If it is a case of width the graphologist must carefully find out the degree of width between the downstrokes of the letters and establish whether the distance of the downstrokes is properly balanced by their height. If this is not found it is a sign that we are dealing with a case of exaggerated extraversion, with a person who is not sufficiently rooted in himself, but gives himself up to the outside world. If the width is counterbalanced by the height, that is to say, if the width is not unrestrained but moderate, we may conclude that his extraversion is uninhibited and healthy, that the writer is a self-possessed person who is able to control himself consciously, without having to sacrifice his inner poise.

Once the graphologist has satisfied himself as to the way the feature had been executed, he complements and checks what he has found by taking the other features into account. Width, for example, is only one of the features emphasising the right side, and we have already acquainted ourselves with other features in that direction. Now the graphologist has to compare the features which appear in the handwriting beside width. If width is combined with an upright hand and a few tendencies to the left, it may appear to be balanced; if, however, the handwriting is strongly slanting to the right in addition to several other tendencies to the right, provided they are not counteracted by tendencies to the left, it must inevitably be assumed that the writer is easily influenced, and that his resisting powers are extremely weak. Such an accumulation of features emphasising the right side clearly shows that the relationship to the outside world is inordinately powerful and is not sufficiently counterbalanced, which means that the writer is not properly anchored in his own self, and is almost completely dependent upon the outside world.

Thus the graphologist, by observing and studying the features in a handwriting and weighing them carefully, will be in a position

to ascertain the psychological significance of any particular feature with great accuracy.

In Fig. 34 we see an example of a wide though not extremely wide handwriting. This is quite a healthy sign of extraversion, a tendency we had already observed in connection with the legibility of the same person's handwriting. Its softness shows that the writer is complaisant and open to influences, but, as we can see from all the other features, not to such a degree that she would lose herself entirely to the surrounding world.

In Fig. 99, however, the width is predominating all the other features. Whereas the height of the downstrokes is only 2 or 3 millimetres, the distances between them amount to 5 or 9 millimetres. In this handwriting width constitutes too predominant a value. This is stressed by the soft execution of the movements which avoid all angular forms, the exaggerated degree of connection, and the wavering writing angle. This can no longer be called extraversion, but the unrestrained and uncontrollable attitude of a person who is unable to offer any resistance to outside influences. At the time the letter was written its author had been taking drugs, which accounts for her weakness of character, and which found immediate expression in the over-emphasised width of her handwriting.

A not too high degree of narrowness in connection with an upright writing angle (slant to the right was taught), angular forms, and a medium degree of regularity will be found in Fig. 54. The narrowness, together with the above features, shows conscious restraint, self-control, and reserve. In Fig. 88 the degree of narrowness is considerably higher: in the *m* in "me," line 3, the downstrokes are so crowded together that there is hardly any room left to fit in the upstrokes, and in the word "want" (not "wait") on line 2 the second downstroke has become a covering stroke, the most extreme form of narrowness. From this extreme degree of

narrowness alone we can deduce that the writer is inhibited and timid in his daily life, and easily fighting shy of the demands of practical life and contact with people. A comparison with Fig. 54 will show us that this is not a case of conscious self-control, but of involuntary inhibition. Whilst in Fig. 54 the narrowness is moderate, and the other features indicate self-discipline, the narrowness of Fig. 88, however, is definitely crowded, and other features show that the writer is to a certain extent torn by inner conflicts and contradictory feelings. That is why the narrowness of Fig. 88 implies timidity in extraversion, anxiousness, uncertainty, and inhibition, which, however. as we were able to see in connection with the emphasis of zones, was over-compensated by the over-emphasised *t*-bars.

CHAPTER 8

FORMS OF CONNECTION

NEARLY all graphological schools unanimously agree that one feature is of central importance: the form of connection. By connection we mean the manner in which the upstrokes and downstrokes of the letters of the middle zone are connected, by means of angles or curves. To analyse the forms of connection it is essential to have a thorough knowledge of the national copy-book forms. If, for example, a person produces a curve at the bottom of a letter—let us say of an *m*—where the school-model would have it on the top, it would have to be looked upon as an individual expression.

The form of connection may claim its special importance for two reasons: on the one hand, it very easily escapes the attention of the writer, and is, therefore, most difficult to change, and on the other hand it is the most decisive form in the middle zone which constitutes the actual centre of writing, and provides the channel for the writing movement leading from the ego to our fellow-beings. The shape which this channel assumes in the forms of connection is most revealing for the general adjustment in man, which we sum up as character: his sociability, his individual adaptation to the surrounding world, a social body, partnership, profession, tasks, and duties. Thus the form of connection is a form of adaptation, furnishing an important clue for the character attitude of a person towards life.

Curved connections of the downstrokes with the following upstrokes which differ from the school-model are called *garlands*, the curve touching the base line of the middle zone. The garland allows the downstroke to approach the upstroke in a soft and flowing movement, and has its chief emphasis in the upstroke. Thus the

mentioned. The one is the *broadly based garland*, which seems to be pressed down by something heavy, dragging the upstroke along the base line before it is lifted up into the upstroke proper, thereby imparting the lack of inner resistance of a depressed person to contend with profound impressions, which he is unable to digest. The other is the *looped or sham garland*, which is looped to the left on the top of the letter: it is originated by a circular movement tending, however, to the left, and according to its execution indicating emotional timidity or an inhibition to express genuine feelings, or deliberate and calculated amiableness. In any case the egocentric nature of this peculiar form of garland is evident.

With this, however, the domain of the garland is by no means exhausted, for attempts to form garlands are to be discovered not only in the actual forms of connection, but in many transformations of letters, strokes, and loops in all the three zones. These transformations provide possibilities for quite a number of most revealing differentiations of interpretation, assuming, as they do, various interpretative nuances, according to the zone, the part of the word or letter where they can be traced. These transformations are especially revealing in a handwriting which does not otherwise use the garland as its basic form of connection. To go fully into these details cannot, however, be attempted in this book, for to deal with them and the forms of connection in full would render it necessary to write a special volume on the subject.

In Fig. 74 we find a form of garland which, in spite of the fact that a certain softness is inherent in the garland, is firm and decisive. This type of garland is expressive of a social and helpful type of person, free of sentimentality, and conciliatoriness towards others. Other confirmations of this active and firmly established social attitude are moderate width and speed, slightly more than medium difference of length and regularity, a medium, although not even, pressure. All these features show a fair degree of activity

combined with moderation and self-control, thus confirming the conclusions derived from the firm type of garland.

A type of garland which is more passive in character appears in Fig. 100. The quality of the social attitude of the writer as expressed in this garland shows more a patient and passive receptiveness than active attack. This is substantiated by the medium-quick tempo, the delicateness of pressure, and other features. The writer, however, is not weak or yielding: her garland form is loose, but does not dissolve into double curves or threadlike connections. Besides, a certain curling to the left, an upright writing-angle (slant to the right was taught), and other features provide a counterbalance towards a too powerful attraction by outside influences.

Quite a different aspect is offered by the garland in Fig. 41. The forms of the *m*'s and *n*'s show that the form of connection is fundamentally the garland, but on closer inspection we see—quite different from Fig. 74 and Fig. 100—that it breaks up. In the first word "name" the third downstroke of the letter *m* is round on top and round at the bottom: the same happens with the two *n*'s in "mentioned," the second downstroke in "in," the first downstroke of *u* and the second upstroke of the *h* in "touch." This garland is so soft in texture that it often assumes the shape of double curves. Taking into account that the handwriting predominantly shows great width, not very strong pressure, but very lively, slightly irregular and, in the main, slanting movements, we can deduce from this combination of garland and double curve, goodnaturedness weakened by a far too ready acceptance of influences from outside. The writer's readiness to help too easily becomes a weakness: she is a bit too compassionate, and to avoid hurting somebody's feelings she often does not resist the impulse to help when she really should, and when she has made up her mind to do so, thus upsetting her inner balance. She apparently feels that, for reversive downstrokes appear sporadically in the middle zone,

which shows that she fights against her poor resistance to influences, but so far not persistently and not successfully enough.

In Fig. 101 we can observe broadly based garlands. The upstroke drags along the base line and only gradually, at the end of the movement, begins to raise to the following upstroke, which makes the garland look heavy and unelastic. It expresses that the writer is weighed down and depressed on account of the impressions to which she is too open.

Looped garlands can be found in Fig. 102. If we reconstruct the movement after the second *e* in "evening" we shall discover how the first upstroke of the first *n* is linking up with the downstroke in a left turning curve, a movement which is repeated—although less clearly since the ink has blurred the place where upstroke and downstroke join—in the letters following on. Thus a tendency to the left is introduced into the garland, and a rounding off instead of an angle on top of the downstroke, elements which do not occur in the original garland form.

Other transformations of strokes and loops into garlands are indicated in the following examples: in Fig. 41 the connection from the *i*-dot to the *n* forms a definite garland: in Fig. 85 a garland tendency appears in the lower loop of the *y* in "kindly," and also in Fig. 128 in the *f* of "of." The slight initial garland in the initial stroke of the *m* in "many," which appears in Fig. 96, we are not entitled to claim as an individual trait, since it is prescribed by the school-model.

The opposite of the garland, namely, curves on the top with downward openings, are called *arcades*. Whereas the garland, performing a natural movement, opens itself to the right and upwards, the arcade closes itself on the top and to the right. The rising curve of the upstroke of the arcade has a tendency to close up and to bridge over. The upstroke proceeds to the right, prescribing a vaultlike and covering form, establishing by this movement the

writer's relationship towards his fellow-beings, but at the same time, shutting himself in like an oyster against the outside world. Thus the person who writes in arcades adapts himself to the outside world, but never discloses his inner life. The tendency to adapt himself does not spring spontaneously from his innermost being, which remains concealed behind his relationship and is only a sham attitude into which he forces himself. If the writer of garlands attributes the greatest value to the contents, the writer of arcades stresses form and deportment, socially as well as aesthetically.

Not only artists whose talents are of a more formalistic kind, as constructors and architects, but also people to whom the most important factors in social life are descent, traditions, conventions, and manners, prefer the arcade as a form of connection. Certain traits can be observed in all the people who use the arcade: they have no direct emotional contact with the surrounding world, they answer personal questions with great reserve and reticence, are either easily embarassed by questions of an emotional nature, or, if this should be over-compensated, respond all too nonchalantly. They are fond of strictly regulated social relations, are strongly attached to nature, and prefer emotional isolation. Among people who do practical psychological work the arcade form is, naturally, rare. A certain subaltern type of person is rather inclined to arcades, thus expressing a desire to imitate distinguished people and to adopt their sense of form. Also people in subaltern positions who tend to suppress their personal feelings in favour of their occupation use the arcade form in their handwriting.

The arcade—like the garland—has various nuances. The upright and tightly drawn arcade suggests that the writer has a sense of form, but possesses a personality wrapped up in itself. There is also a flaccid, creeping arcade, which in its movement opens itself markedly to the left: furthermore, a looped form, which very often appears in connection with the creeping form, is employed by

people whose sham adaptation is bordering on hypocrisy. It will not infrequently be discovered in the handwriting of international crooks, swindlers, impostors, cheats, and spies.

Sometimes the arcade appears transitorily as a means of protection from influences the mind is unable to bear. I have observed the handwriting of sensitive young people who transferred to crude and rough surroundings immediately changed over from the garland to the arcade, a phenomenon which disappeared as soon as they were brought back to more adequate surroundings. It may be generally stated that a transitory appearance of arcades in the handwriting of children or juvenile persons is a way of expressing that they have no confidence in their surroundings. Such a young person or child closes up its innermost being, and at the same time tries to conceal this fact by a sham adaptation. During the years of puberty the arcade may be the sign of an inner necessity to collect all available forces in order to overcome the conflicts of that period. In many cases the creeping form of arcade reveals a secrecy and concealment in young people who are given to impulsive lying and stealing, or are sexually not normal.

A multitude of forms in all zones can be transformed into arcade shapes. Whenever such forms appear they must be interpreted as an emphasis of the described arcade tendency in the parts where they appear.

A firmly shaped arcade will be found in Fig. 103. The *i* and *n* in "Berlin" and the *u* and *i* in "Juli" represent such arcades, which in their firm shape express self-control, suppression of personal emotions for the sake of formalism and ceremoniousness. (The writer is the ambassador of a European state.) A similar meaning is conveyed by the arcade in Fig. 104, where even the *r* and the upstroke from *n* to *i* are arcade-shaped. These well-defined arcades illustrate the complete reserve of the writer, his great reluctance directly to display personal feelings.

Of an entirely different complexion, however, is the arcade in Fig. 76. It does not possess that clear-cut and upright character of the arcades in Fig. 103 and Fig. 104, but curls backwards to the left, forming an oval (see the first downstroke of the *n* in "fine"), and it is always looped, that is to say, does not form an angle at the base, but prescribes a small circle to the left. The concealed character of this type of arcade is emphasised by the demonstratively close-knit way of shaping the *o*'s, *a*'s, *d*'s, etc.

Parts of letters in arcade-form we see in Fig. 94, where the *t*-bar in "Walter" shows a clear attempt to form an arcade, and also in the connecting stroke of the words "with best" in Fig. 58.

Just as garland and arcade stand for genuine and sham adaptation, a third form of connection, the *angle*, expresses the refusal to adapt oneself, an opposition, or may be the inability to do so: this refusal as well as this inability are forms of adaptation, although in a negative sense.

Whereas the garland and arcade are curved and, therefore, do not disturb the flow of the writing movement, the angular connection of upstroke and downstroke forming angles at the top and at the bottom impedes the flow of writing, the angle making it necessary to slow down suddenly and to stop in order to effect the change of direction. The continuity of the strokes in their movement to the right demonstrates, therefore, a distinct lack of adaptation, because this particular kind of connection is devoid of a sense of obligingness to the world, and opposes it by its hardness and angularity. On the other hand angular connection expresses that the writer makes no attempt to avoid or shirk difficulties, but prefers to overcome resistance and obstacles to smooth adaptation.

If the writer of angular connections is a person of great will-power he will not adapt himself, but demands that the world around him should adapt itself to him. Relentless to himself and others, he advances towards his goal, is persevering, reliable, and

often of an exaggerated activity. If he is unable to find a field for his activities, he very often indulges in violent opposition and querulousness.

This type of person is very different from another type who uses the angular form of connection, who tries to adapt himself but is incapable of doing so. His inhibition is particularly strong because of his inner conflict, which makes him excitable, fills him with conflicting emotions and discord. He is frequently to be found among neurotics suffering from such conflicts.

Angular features may occur in all parts of a handwriting where the school-model would demand curves, thus indicating conflicts and disturbances in the mind of the writer. Very often angles instead of curves in the lower zone register a disturbance in the erotic or instinctive life of a person.

The form of connection which appears in Fig. 105 is clearly angular. The handwriting—in spite of symptoms of old age—is of good medium regularity and shows energetic pressure, although the speed is reduced by the tremor of old age, which, however, does not prevent us from acknowledging the fact that the writer—according to the angular connection—is not afraid of difficulties in life. Since the angular connection is combined with good medium regularity it reveals also that the writer is an unusually persevering worker, and has a serious and objective persistence which does not flag or allow of weak compromise towards his own self. The presence of weaknesses of the bodily and nervous system (tremor, descending words, word ends diminishing in size, slight smears) only enhances the moral strength of the writer, and his sense of responsibility and will to work are intensified in the fact of physical disabilities.

In Fig. 106 the angular connection is combined with considerable smallness, a very high degree of narrowness, delicate and weak pressure, and a rather slow tempo. The angular connection in this

case does not convey—as it did in Fig. 105—conscious self-discipline, but unconscious inhibition and uncertainty. The writer is undecided not because of instability and weakness of character, but, as is conveyed by the angular connection, because of inner conflicts which are also responsible for his difficulties in adapting himself.

Some handwritings do not deviate in their forms of connection from the school-model. Apart from teachers of calligraphy and similar professions, such strict adherence to the school-model forms of connection is characteristic of undifferentiated and simple people who invariably cling to certain prescribed forms once they have adopted them. But such meek observance of the prescribed forms can also be found in the handwritings of impostors, who use it as a sheepskin, and indeed very often succeed in taking in the layman by their calligraphically "beautiful" hand, as well as in some neurotic cases, and with a certain section of paranoic people. But these various types can be clearly distinguished on account of the other features discovered in their handwriting.

In some countries (as, for example, in France and Austria) the so-called sacré-cœur form is used, which is produced in the following manner: the upstroke is creeping up the preceding downstroke before descending as a downstroke, with the effect that they become partly covering strokes. We are not so much interested in the general application of this artificial and stereotyped form of connection as in its occasional appearance together with other forms of connection, and in so-called covering strokes (upstrokes and downstrokes covering themselves) which may occur in all three zones. By the very fact of their inconspicuousness, such occasional covering strokes in handwritings, which otherwise use the garland, the arcade, or the angular form of connection, should be carefully ascertained, for the concealing and often tortuous nature of this movement is the expression of embarrassment and a tendency to hush up things which may spring either from an

inhibited mind or—according to other features—from falsehood and cunningness. This feature, however, must not be confused with leanness.

In the sacré-cœur form of Fig. 119 we can observe the way in which every upstroke at first uses the track of the preceding downstroke before it turns with a winding movement to the following downstroke.

In a comparatively few cases do we find only one form of connection in one handwriting. If we do we may infer from it that the person assumes a rather one-sided attitude in matters of everyday life. Two or more forms of connection are, however, the rule. In such cases we must combine their significance in our analysis.

Furthermore, we find the *threadlike connection* by which the linking of upstrokes and downstrokes is rendered in so uncertain and blurred a form that the connection is no longer clearly distinguishable. Somewhat related to this form is the *double curve*, which is rounded off at the top and at the bottom, as well as the *shorthand-connection* by which the essential parts are written and all unimportant parts—end syllables especially—are merely indicated.

The thready connection is chiefly used by creative personalities of all epochs. It must be pointed out again that the forms of connection are an expression of the character and not, as handwriting as a whole, the expression of the complete personality. It may be interesting to observe that thready connections are found with such creative persons who disregard the established forms and conventions, and whose reactions in everyday life are rather primitive and undifferentiated. This is exactly expressed by the thready connection which does not conform with any of the other forms of connection.

Apart from the special case of the creative personality we shall find thready connections where a definite moulding of the character is avoided, in order to safeguard mobility, indefiniteness, and a

many-sided personality. Many tacticians among the diplomats, practical psychologists, and businessmen favour thready connections, as do political innovators who, as a matter of principle, rebel against everything, and finally opportunists because they are easily swayed, undecided, and lack in conviction. Thus in epochs of frequent political and economical disturbances and changes, the threadlike form will be often observed. The unstableness of the threadlike form, which avoids all definiteness and friction, reveals a writer who is inclined to adapt himself at all costs, or rather at the cost of a *definite* outline of character.

We have already studied the double curve in Fig. 41 and in the especially good example of Fig. 99. Since the thready connection of Fig. 111 will be dealt with later on in the analysis of the same handwriting, it is unnecessary to describe it here.

This may suffice as far as the forms of connection are concerned, which in their intricacies offer such great difficulties to the student. But once he has mastered the interpretation of their expression, he will hardly go fundamentally wrong in the interpretation of a handwriting—which indirectly bears out the fact that the forms of connection are of central importance among all the other features.

CHAPTER 9

THE DEGREE OF CONNECTION

THE form of connection as we have observed it, is that feature in handwriting which shows the quality or the particular kind of adaptability of the writer. The quantity or the degree of his intellectual, emotional, and practical adaptability in all matters concerning the outside world also finds expression in another feature as well: the manner or degree of connection. Here again we have to consult the school-models of the various countries for they do not all demand the same degree of connection. The following paragraphs do not apply to script because it is based upon typographic letter forms, and is not cursive writing. If, however, in a document which otherwise uses script, we do find some of the letters connected, all we have found regarding connection may be applied in its interpretation.

The degree of connection shows to what degree adaptation has been achieved, it is the indication of the actual and social fitting in of the writer in the surrounding world, as well as the criterion of the capability of his mind to see how things are connected. We shall understand how these meanings were arrived at if we realise that connection is brought about by connecting the letters with upstrokes or, in other words, by the principal writing movement to the right, and that unconnectedness is mainly caused by the omission of the upstrokes between the letters. Since the right side represents everything outside the ego of the writer, or, in its widest application, the surrounding world (just as movements to the right represent our attitude towards the future), these inconspicuous upstrokes are the very lines of connection, the bridges between ego and world. The extent or degree to which they occur in a person's hand-

writing is liable to vary slightly within the same, or several, documents which makes it difficult to count or measure it with exactness, but shows quite a considerable relative constancy which provides us with a means of measuring the degree of connection of a person's ego with the world, the degree of his social adaptation and the degree of spiritual connectedness, that is to say, the capacity of his mind to co-ordinate itself.

If shorter words or about half-a-dozen of the letters in longer words are written in one movement, we speak of a medium degree of connection. Breaks before and after the placing of the *i*-dot, or after letters which according to the prescribed forms do not admit of connection (*P*, *W*, *V*, etc.), are not considered as unconnected: if, however, the *i*-dots and the above-mentioned letters are linked up with the following letter without interrupting the writing movement this must be registered as a definite individual transformation of the originally acquired form and as an increased degree of connection.

Thus a medium degree of connection expresses a medium degree of adaptation of the mind and practical behaviour to reality. The capability personally to fit in and to associate ideas is on an average well developed.

If the degree of connection is increased to a more than medium and good connection an increased adaptability is accordingly implied, that is to say, the writer does not find it difficult to establish connections, whether practically in his relations to the outside world, or mentally in the association of ideas, to combine things, to abstract from the single object and to see it in its connection with other things. These latter interpretations are especially applicable if *i*-dots or other parts of the letters are linked in the upper zone, which will become evident when we consider the added significance of the upper zone. The manner in which this linking up is executed will reveal in each case whether we are dealing with the intellectual

ease and adroitness of an intelligent person, or with the sophistry and captiousness of a hyper-intellectual, who tries to fabricate connections between things which are far apart. In the first case the speed of writing is increased by the linking up without reducing the legibility, whilst in the second the clearness of the writing is impaired by the linking up of an *i*-dot with a more distant letter without any gain in speed.

It follows from this, considering all the other features as well—that the quality of connection must be taken into account. A good degree of connection, provided it is combined with individual shaping of letters and clever contractions, may express an individual approach in matters of social contact and intellectual association. If it is achieved merely by a monotonous and uninterrupted way of connection, devoid of unusual combinations and contractions, it only denotes a mental activity and social behaviour which follow the ruts of convention.

Finally we have the extreme degree of connection when long words and very often whole lines are written without interruption, which reduces the legibility. A degree of connection must be considered as especially extreme if the writing is unusually hurried, and the impression of the written page is one of disorder.

That which must be termed good adaptability, falling-in with one's social surroundings and good associations of ideas, illustrated by a good degree of connection, is turned into its opposite and caricature by an extreme degree of connection. Too much adaptability becomes hyper-adaptability, which defeats its ends by a continuous emotional and over-excited behaviour; too much association becomes an uncontrollable obsession, which may assume the extreme form of the rapid and uncontrollable train of thoughts of the hypomaniac or maniac.

As with all the other features, we find here again that the extreme exaggeration of a feature weakens its positive significance, for every

one-sided emphasis upon a feature conveys the stressing of a particular quality in the character of the writer at the cost of other qualities. The extreme excitability in the case of an extreme degree of connection is suggested not solely by the hurried tempo, but equally clearly from the uninterrupted movement itself, which permits of no pause or rest in its unceasing stream. Once more we become aware of the fact that no feature as such is either valuable or worthless, but must be found so on account of its particular way of execution, and the general context.

A handwriting is slightly connected if not more than two to four letters are written uninterruptedly: completely unconnected if the letters stand isolated without the connecting strokes prescribed by the school-model. The omission of these connecting strokes to the right, to the outside world, reveals the inclination of the writer to avoid relationship, to isolate himself, and it also constitutes a rather bold deviation from the prescribed forms. It is a kind of refusal or incapability to establish relationship, but of an altogether different complexion from the reluctance of the writer of angular forms. It would be impossible within the limits of this volume to more than indicate the many nuances of adaptability which are revealed by the combination of the *degree* of connection plus the *form* of connection.

The person writing unconnectedly finds it much more difficult to fit in than the one whose letters are connected well, and he prefers to concentrate upon the detail and to study it profoundly: he prefers the unique and outstanding event in its isolation to its falling in with the complete pattern. The mental process of the former is continuous, that of the latter is full of new ideas, or "brain-waves," and is therefore very often manifest in explorers, inventors, etc., or just desultory and unconnected. Now to ascertain whether unconnected writing is expressive of an abundance of ideas properly associated or of desultoriness may be outlined in the following manner: all we have to do is to watch the path which

the point of the pen is travelling in the air from the final stroke of a letter to the beginning of the next one. Now if the pen maintains the direction in which the actually drawn connecting stroke would have proceeded, by describing the connecting stroke in the air, they may be looked upon as rhythmical intervals in which the ideas ("brain-waves") occur without, however, breaking the continuity. If, however, we observe that after such an interruption the following letter is continued in an altogether different direction than would have been the case had the connecting stroke actually been drawn, it rather suggests that the "brain-wave" has become directionless "brain-spray," and that the continuity of thought had been disturbed. Furthermore, we have to examine the interruptions themselves. Unconnected writing in which letters are not too far apart from one another and in like distances definitely suggests pauses, whereas unusually large and irregular spaces—this holds equally good for handwriting with a strongly varying and irregular degree of connection—give the impression of gaps rending the continuity of the process of association in thought. The graphologist will have carefully to study in every single instance the extent, the degree, and the nature of these disturbances in order to ascertain whether it is a case of lacking discipline and intellectual desultoriness, or obstinacy and capriciousness in our relations to our fellow-beings, whether it is just absent-mindedness, a temporary slip, and nervous irritation of all kinds, or serious disturbances of mind and spirit.

Two special kinds of unconnectedness deserve our attention: fragmentary writing and disintegrated writing.

Not only the upstrokes connecting the two letters, but all upstrokes are omitted in fragmentary writing, which is produced by people who have tried to burn all the bridges between themselves and the world at large, cranks and eccentrics of all kinds, people indulging in peculiar hobbies, avaricious and ascetic people, some

neurotics suffering from obsessions, many cases of paranoia, and so forth. It must be noted that the essential parts in the structure of handwriting (and, therefore, also of the personality), the downstrokes, are still preserved. A handwriting, for instance, which consists of downstrokes only—which are the skeleton of the letter forms—is still decipherable, but not a handwriting which would merely consist of upstrokes.

A handwriting is disintegrated if the continuity of the writing is in a state of regression. We speak of the so-called stroke-, letter-, syllable-, word-, and sentence-impulse, as the unit of expressiveness of writing. In the case of disintegrated handwriting this unit of expressiveness has been reduced to the stroke-unit, or has never developed beyond it. Differentiation between structurally essential and unessential parts of the letters—which is still possible in fragmentary handwriting—can no longer be made. Such a disintegration of handwriting can be brought about by a disintegration of the character caused by nervous or mental illnesses. Furthermore, such disintegration in which the new stroke never continues in the direction of the preceding one and an unrhythmical succession of now too narrow and now too wide interruptions may be observed, is often the written expression of imbecility and mental deficiency, all the various degrees of which can be more accurately diagnosed on account of the degree and manner of the disturbance.

A handwriting with good connection is shown in Fig. 122, the handwriting of a boy of fifteen. Not only the number of connected letters decides the good connection, but also its quality, that is to say the skill and ingenuity with which the letters are linked up. The handwriting of Fig. 122 is satisfactory in both respects. The clever way in which the writer connects the *T* and *h* in "The," the *r* and *y* in "history" bears the mark of an independent and alert brain, and of a good capacity to establish contacts with the surrounding world. Good spacing, simplifications, quickness, and other

features support these findings. If we compare with this the handwriting of a person of thirty (Fig. 93) we shall find that numerically the connection is equally good, but its quality is decidedly inferior. It shows no independent and original way of connection, but a pedantic linking up of letters. The other features are in keeping with this: particularly slow movements, regularity, and little originality of form. This kind of connection suggests a brain which thinks in a conventional way, and shows little signs of alertness. Furthermore, we can conclude that the writer does not find it difficult to fit in with society, rather preferring to be led than leading. Thus we find in all these cases that the quality or kind of connection is just as important as the number of actual linkings-up of letters.

A very good degree and a definitely original quality of connection is displayed in Fig. 85. A classical example for this is furnished by the extraordinary skill with which the two *d*'s in "address" are connected. This, in connection with good spacing, simplification, and quickness of writing, points to a very quick way of thinking, and a readiness to establish contacts, which is borne out by the width, the slant to the right, tendencies to the right, although it is somewhat impaired and modified by illegibility.

An exaggerated tendency of connection accompanied by over-hasty tempo, entangled lines and illegibility we observe in Fig. 77. One idea seems to push the other with resultant over-hasty, thoughtless decisions, whereby the actual possibilities and chances are uncritically ignored. Even more alarming is the degree of connection in Fig. 99. For it is—as has already been pointed out in connection with width—combined with a complete lack of inner control. The ideas are completely uncontrolled with euphoric conceptions predominating, and just as uncontrolledly and haphazardly, social contacts are established.

A strong lack of connection appears in Fig. 79, and yet the *i*-dots in "pianist" are linked up with the following letters. It is

most revealing to reconstruct the path the pen is travelling in the air, from the *p* to the *i*, from the *a* to the *n*, etc., and we find that it is always identical with the omitted upstroke. Thus we conclude —considering the originality of the handwriting—that the writer is a quick, often desultory, and at the same time fertile thinker, although the illegibility of her handwriting shows that she prefers her own way and follows her own will and finds it difficult to establish contacts.

An example of completely inconsequential disconnectedness, appearing in the handwriting of a boy of ten, will be found in Fig. 120. Very often the imaginary connecting strokes change their direction (in "les", line 2, from *e* to *s*: in "lessons," line 1, from *e* to *s*, *s* to *s*, *s* to *o*, etc.). This indicates, supported by the other features, extreme nervous excitability and irritation, but by no means mental deficiency.

The pronounced and egocentric attitude of a social recluse is expressed in the fragmentary letter formation of Fig. 91, which was written by a poet who, afraid of the world, retired into solitude and isolation. The tops of his *d*'s and their swing to the left convey spiritual meditation and inwardness, which is in keeping with our diagnosis from the fragmentary letter formation of an exceedingly introvert, peculiar, and socially anchoretic type.

A slight intellectual defect appears in Fig. 145, which was written by a girl of fifteen. The arrangement of the words shows that the writer has very little feeling for spatial display, that her attitude towards the writing surface betrays the self-consciousness and uncertainty of a child of five or six attempting to write for the first time. Although, in relation to each other, the letters are drawn in an irregularly unproportionate manner, the child has not yet reached the lowest degree of intelligence as it is able to remember and to imitate the letters fairly accurately, and to write the words —with the exception of the word "pretty"—legibly. The child's

chief failing lies in its inability properly to connect the letters. How clumsy and helpless, for instance, are her attempts to connect the *g* with the *i*, trying to solder the upstroke with the downstroke. Even more hopeless are the efforts of this girl of fifteen to write and to connect the letters of the word "pretty." She starts with a capital *p*, which is followed by blurred and patched-up lines which are supposed to represent the letters *r* and *e*, then tries to link the two *t*'s in two parallel movements, and finally endeavours to connect the second *t* with the *y*, patching them up crudely and with apparent irritation. This helpless and clumsy way of connection, this soldering and patching up and retracing of movements is quite unmistakably the expression of the mental disturbance which is the chief difficulty of the girl: her failing mentally to associate things, to think in a coherent manner, to understand how things are intellectually hanging together. She is only able to grasp concrete and very simple conceptions, but to solve intellectual problems which would offer no difficulty to a normally developed child of eight or nine is beyond her range of intelligence. There is, however, sufficient indication in a number of features that her intelligence can be sufficiently trained to enable her later on in her life to do simple and unpretentious jobs quite efficiently, and with a certain amount of support to earn her living. This last example gives us an idea of the extent to which even the not quite graphically mature handwriting of juveniles can reveal the degree and quality of intelligence.

CHAPTER 10

SPACING

A FEATURE which is not directly connected with the writing movement is *spacing*, the distribution of the letters over the writing space. In badly arranged writing the writer proceeds without intervals, impulsively and haphazardly, whilst in well-arranged writing the legibility and intelligibility is increased by breaks and intermittent spaces.

Good spacing has its roots in orderliness, in the desire to think carefully, to survey, to organise, and to elucidate.

We distinguish between a medium degree of spacing, too much and too little of it. A good medium spatial arrangement of letters, zones, and intervals between the words and lines can be found in the handwriting of the heads of big enterprises, organisers, scientists, and scholars (Fig. 95), who are used to think in the abstract, critically to arrange abstract matters and connect them, whilst artists and men generally who deal with concrete matters in an intuitive or imaginative way are apt to arrange their writing less clearly.

Sometimes in the middle zone the letters of a word are overlapping or set too far apart. In the first case the emotional reactions of the writer in everyday matters are guided by an unchecked impulsiveness which makes them blurred and confused, and induces him to identify himself and to get mixed up with the reactions of others. In the second case a pronounced lack of spontaneity prevails, and a tendency to be isolated from the surrounding world.

This happens in a similar manner in the spacing of the three zones. They may overlap, they may be cut off or considerably separated from each other. We can observe this best in the points

where upstrokes and downstrokes intersect the loops of the upper and lower zones. The first case suggests an extremely undifferentiated person whose intellectual, emotional, and instinctive spheres are mixed up, whilst in the second instance an advanced case of isolation and disconnectedness of these spheres becomes apparent.

Furthermore, the interval between the words may be too narrow or too wide, which shows in the first instance that the writer does not pause, but is—as far as the surrounding world is concerned —much more strongly impelled by a direct impulse than guided by consideration and reasoning (Fig. 33): on the other hand, too wide intervals are apt to become gaps instead of pauses. Other features have to be taken into consideration before the graphologist can safely decide whether he is dealing with a case of a person who is blasé or isolated, and afraid of establishing contacts on account of neurotic timidity and repression, or whether these intervals stand for the gaps in the mental processes of the imbecile or idiot.

Finally the interval between the lines of writing may be too narrow or too wide. In the first instance there is a lack of clear distribution and survey, an incapacity to see things clearly and abstractly, which is either produced by a strongly marked preference of the concrete and a highly-developed imagination, or the outcome of unchecked impulsiveness (Figs. 77, 80, 97, 123). In the second case the development of the power of reasoning and abstraction is taking place at the cost of directness and spontaneity.

The enumerated features can be combined in many ways, which allows of further differentiations and shades. In one handwriting we may find good spacing of the words, whilst the lines become entangled with overlapping upper and lower zones (Figs. 42 and 43). Such a writer is capable of arranging his everyday life clearly and satisfactorily, but is quite incapable of attaining abstract vision

and of connecting things which reach beyond his personal contact with the outside world.

The school-model of the various countries has to be consulted before general spacing is analysed. There is, for instance, a considerable difference in the spacing as prescribed by American or English school-models. Furthermore, we have to take note of "professional habits" which we occasionally come across in the pedantic rigidness of spacing of some teachers of calligraphy, engravers, and sign-writers, but even in such cases spacing has a certain individual value of expression, however faint it may be.

CHAPTER II

DIRECTION OF LINES

THE direction of lines can be straight and regular, or wavy. The former is of no consequence when lined paper or ink-lines are used, which can always be detected when the distance between the lines is exactly the same. The significance of wavy lines is much greater if they occur in spite of lined paper being used. Furthermore, the lines may be ascending or descending, and at the same time be wavy or show regularity. Finally, stepped lines consisting of ascending or descending steps can be regular, ascending, or descending as a whole.

Straight regular lines (on unlined paper and without the use of ink-lines) as in Figs. 44, 72, and 92, are a sign of equanimity which either springs from steadfastness or unapproachableness. Wavy lines (especially on lined paper) suggest an unsteady frame of mind, either on account of great excitability, or a lack of inner firmness and stability (Figs. 98 and 99). Ascending lines (Figs. 85, 87) illustrate a state of temporary or constant elation denoting either optimism or an increased urge of activity, springing from genuine zeal, compulsion, or over-excitement, which can be deduced from the way in which the feature was executed. Descending lines (Figs. 105, 133) either convey despondency or languidness, which sometimes may be the outcome of bodily fatigue and exhaustion. Lines with ascending steps suggest elation but consciously subdued, urge of activity but curbed. Lines with descending steps reveal that the writer is consciously fighting against depression or fatigue. Convex lines show a periodic change of enthusiasm and sinking spirits, concave lines rising spirits after initial inhibition. If the whole of the base line hovers above the printed line (Fig. 122,

not strongly indicated) it is a sign of an enthusiastic nature or a lacking sense of reality. If it proceeds underneath the printed line the sense of reality of the writer is strong, but he also is devoid of enthusiasm, heavy and concerned with material things. The last two features, however, occur only very rarely.

One document is not always sufficient to interpret the direction of lines exhaustively. Descending lines, for instance, may be caused by sudden fatigue, but also by a depression of longer duration. To satisfy himself as to the definite meaning of this feature the graphologist will have to analyse several documents.

CHAPTER 12

THE DEGREE OF REGULARITY

THE writing movement is never absolutely regular, for the simple reason that it is produced by a living organism: we may, however, speak of a relatively greater or lesser regularity of the writing movement.

Four features in the middle zone serve to ascertain the degree of regularity in a handwriting: (i) The height of the downstrokes in the middle zone. (ii) The distance between the downstrokes which we called width. (iii) The writing angle of the downstrokes in the middle zone. (iv) The direction of lines.

Now if these four features show considerable oscillations, that is to say, small and high downstrokes in the middle zone, narrow and wide distances between them, slanting, upright, reversive angle, all in irregular succession, and if in addition to this the lines are irregularly shaped we shall call such a handwriting very irregular. If these four features are only slightly oscillating, if the height of the downstrokes in the middle zone and the distance between them are more or less the same, if their angle is fairly parallel, the lines regular and the letters not "dancing" on them, we shall call the writing regular.

To achieve regularity of the writing movements we need self-discipline, concentration, and control of our feelings and impulses. Thus it is the expression of the fact that we are able to regulate the energies of our mind and our impulses by the will. It concerns, since it is restricted to the middle zone, just those everyday functions of a person which constitute his character. Regularity of these functions and only a small degree of nervous irritability are expressed in the regularity of handwriting suggesting endurance, persever-

ance, concentration, discipline, sense of duty, and reliability—in short: the economical and purposive use of all our forces in the fulfilment of our aims.

If the emotional life of a person is strongly developed, the will power which is necessary to achieve regularity in handwriting must be esteemed as much higher than in the case of one with an emotionally poor life, who, representing the emotionally impoverished type of person, is especially suited to the monotony of a merely "functional" job.

If the regularity has assumed a certain degree of rigidness—which is mostly done at the cost of quickness and elasticity—we may infer that the writer is a rigid, automatic person, pedantic, colourless, and without elasticity: spontaneity and emotional qualities are at their lowest: his character is one of compulsion. Compulsion plays an equally important part with all those people whose handwriting is of an exaggerated regularity, and lacking spontaneity as well, which transforms regular writing into consciously stylistic or ornamental writing.

Irregularity of writing movements springs from a sensitiveness and a never-resting mind which does not consider itself bound by acquired forms and traditions, and tries to keep clear of the ruts of conventions, which, in cases of creative talents, may lead to novel and unique achievements. Imagination and external impressions have great power over the writer of an irregular hand, whose emotions are too powerful to be bridled by self-discipline. Such strong emotional forcefulness in a handwriting may be characteristic of the artistic type. But in most cases we shall find that irregularity is not a sign of a rich emotional life, but of poor self-discipline. The effect in the everyday life of such persons is that of an increased nervous irritability, their working capacity is very uneven, they are absent-minded, easily influenced and diverted, incalculable in their reactions, in conflict as to discipline and work.

To arrive at the correct interpretation we have to find out which of these features is chiefly affected by the irregularity, whether it is the height of the downstrokes, or the distance between them, their angle or the direction of lines.

During the period of adolescence the regularity often undergoes considerable changes. Once the prescribed forms have been mastered and individualised the degree of regularity shows to what an extent the child is able to assert its will power. In the period of puberty, however, when the emotional urges and erotic impulses are getting stronger the handwriting frequently begins to display greater irregularity. Later on, at the age of seventeen or nineteen, when the compulsion and discipline of the years of apprenticeship or of the last few years at school make themselves felt, the handwriting seems to be under better control, but only after the years of apprenticeship or the life at school is a more constant degree of regularity acquired.

Fig. 74 shows a good medium degree of regularity. The lines are only slightly oscillating, and so is the length of the short letters, the distance between the downstrokes is nearly constant, and the angle of the downstrokes is more or less parallel. Although the writer is a kindly person (we have gathered that from his garland), we see now from the regularity of his writing movements that in his decisions he is not impelled by his emotions, but by a will which is capable of controlling his impulses, which credits him with the qualities of self-discipline, concentration, and orderliness.

Of an entirely different nature is the regularity in Fig. 93. Compared with the good regularity of Fig. 74, which in its oscillations and its garland form shows liveliness of feeling, the regularity of Fig. 93 strikes us with a certain rigidity and stiffness. Angle, length, and the distance between the downstrokes produce a rather rigid appearance. (The direction of lines cannot be taken into

consideration as the lines are printed.) Apart from the feature of regularity, we discover hardly any signs of strong impulses or powerful emotions. Thus the regularity in this case does not indicate considerable self-discipline—since there are no strong emotional energies which could be controlled—but pedantry, inhibition, and lack of élan.

A certain, although not considerable, irregularity appears in Fig. 75. The angle, the distance between the downstrokes, and the direction of the lines are only oscillating slightly. The height of the downstrokes, however, is varying considerably (compare the *u* in "but" with that in "husband," and *s* in "as" with that in "is"). The not too great degree of irregularity of this handwriting denotes that its author is a sensitive person who neither clings to rigid principles in life, nor suppresses or neglects feelings, but follows her feminine instincts, and pursues her aims without weakness.

Much greater is the degree of irregularity in Fig. 98. We have previously found that the angle of the downstrokes is extremely oscillating (compare the vowels in "difficult"). The difference of the distance between the downstrokes is just as irregular (compare the *m* in "seems" with the *u* in "difficult"), and lastly the direction of the line is irregular to a degree, for the letters as well as the words belong to quite different levels. The writer, quite a young man, is impelled by his ever-changing impulses, swayed by the mood of the moment, and is not able to discipline himself sufficiently and steadily to pursue an aim. He finds it difficult to concentrate and to control himself at will, his impulses get the better of him and dominate him completely. His energies are more or less wasted because he hardly knows how to use them economically.

Once more we have found that the degree to which a feature appears in a handwriting does show us the way to its accurate psychological interpretation. In Fig. 75 the irregularity is so slight

that at the first glance it hardly strikes us as important, whereas in Fig. 98 it assumes such an extreme degree of importance that it seems completely to dominate the character of the handwriting. The other features in both handwritings come in as complementary and supporting factors.

CHAPTER 13

THE DEGREE OF PRESSURE

THE degree of regularity in a handwriting reveals to us the economical use of the energies within us, the relationship of the will to the emotions and impulses. But it does not tell us anything about the amount and the nature of those energies. Only the applied pressure can give us an indication of this.

To arrive at correct graphological conclusions about pressure we have to consider the type and quality of the pen, its hardness or softness, whether it has a pointed or broad nib, etc. It is, of course, easier to register pressure with a soft pen—which has been pointed out in the previous chapter on "Objections and Limitations"—since the resistance to the pressure exerted is smaller than with a hard pen. Thus, it is imperative to ascertain the quality of the pen in order to calculate the natural pressure which was actually applied by the writer. Stylographs and certain other pens often render it very difficult indeed to find the amount of genuine and natural pressure, and sometimes it is altogether impossible. Some of our modern pens (see Fig. 50), especially the broader forms, allow an unusually smooth, even, and undisturbed writing movement. So-called right-oblique pens, in which the right point is made slightly shorter than the left one, produce—as compared to the left-oblique pens—a stronger downstroke. Although the way the pen was cut produces a stroke which seems to have been caused by natural pressure, the pressure actually applied by the writer is not completely excluded. All these details about the qualities of pens which can only be hinted at have to be weighed with great care before the actual interpretation is undertaken. It is strongly advis-

able that the graphologist should experiment on himself and try out the various kinds of nibs to discover the difference.

By natural pressure—as distinct from the apparent pressure on the paper—we mean the pressure which causes the two points of the nib to separate, accordingly producing two impressions in the writing surface (see Fig. 47). The graphologist—which is of great importance—is able to detect whether unusual or unsuitable writing materials had been used on account of the appearance of the strokes, ink spurts, etc.

The grown-up and graphically mature person does not choose his writing materials accidentally, but in accordance with the requirements of his personality, one of which is a more or less strong desire for friction and pressure. This is an especially important fact, as it reveals that every person is only willing and capable of overcoming a certain amount of resistance when writing. This resistance caused by friction and the exertion of pressure necessary to overcome it is with the same person a relatively constant factor. The natural pressure used by the writer and the emphasis of his writing movements thus reveal his tendency to react with increased exertion and intensity in order to overcome the resistances and impediments. Thus the energy of inner activity becomes manifest in the power of the writing movement. It is a significant fact that the natural writing pressure is increased as soon as the mind is affected by anger because a greater amount of inner energy is expended, whilst joy, for instance, has the opposite effect upon the pressure, for it apparently loosens the movements.

The exerted writing pressure as such does not necessarily indicate volitional energies, but accumulated energies at large. If the writer is able to transform these into active achievement they will provide the necessary driving force, emphasis, thoroughness, and persistency: but in at least the same number of cases this transformation of energies cannot be effected, and consequently the energies which

are deprived of an outlet turn against their own master, producing inhibitions, oppression, constraint, clumsiness, and heaviness of spirit. Thus many cases of depression find their cause in energies which remained untransformed, constituting a store of unused forces which press like a dead weight upon the mind of their host. In such cases, the writing pressure conveys heaviness rather than forcefulness.

Slight pressure in a handwriting suggests that the writer is trying to avoid all friction, which implies elasticity of the mind, greater agility, increased receptiveness, and adaptability. If a handwriting is almost devoid of pressure it shows a considerable lack of substantiality, which is often accompanied by extreme sensitiveness, sensibility, and timidity. But it is impossible to value this feature separately without taking the other features into consideration. There are so many variations of writing pressure that we can only deal with them in a cursory manner. Most frequently the pressure is shifted to the right, which is effected by a lateral hold of the pen, or by turning the penholder continuously. Very often we find pressure in the middle zone, but lack of it in the upper and lower zones. A document may show many instances of swelling pressure, sudden pressure, all sorts of thickened places, and unrhythmically applied pressure. In all these cases we have to make sure in what places they occur and to consider them carefully for our interpretation.

The natural and strong application of pressure in Fig. 33 was produced with a hard, broad pen. It indicates an energetic, persistent, and persevering person, enterprising, and quick in action. He carries out what he wants with great tenacity, and obstinately resists difficulties. Since the pressure is combined with a certain degree of irregularity, we may safely conclude that in argument the writer is inclined to forget all discipline, to become heated and to react violently, obstinately and uncompromisingly

defending his point of view. He is by no means a master of self-control and adaptation, but he stands the test in the matter-of-fact and concrete demands of everyday life, for he is a reliable worker, thorough, and tenacious.

A no less strong and natural pressure is exerted in Fig. 92, which was also written with a hard pen. In many places the pressure is considerably swollen, causing reduction in the speed, which on the whole—this is borne out by a great many features, indicating slowness—is slow. This example, therefore, is not one of strength of pressure, but rather of heaviness of pressure, not denoting active energy, but a storing up of energies, which means that the writer is insistent and persevering, and not easily tiring, even if the work is monotonous (which is not in the line of the writer of Fig. 33), but also shows a lack of initiative, clumsy perception, and shows him to be pedantic, unelastic, and awkward, and very slow in his work.

He finds it difficult to adapt himself, to adjust himself quickly, and has no agility of thought and action. His energies are too persistent in their direction and application, and can only be switched over to a new task with difficulty, or he obstinately concentrates on something, thus wasting a lot of energy which could be applied in a better way. Since, moreover, his powers are bottled up and cannot be transformed into immediate activity, his achievements are considerably inferior to those of the writer of Fig. 33.

In Fig. 95 the pressure is weak, with a good medium mobility of the writing movements, which means that the writer prefers elasticity to a display of force. If differences occur he would much sooner smooth than fight them out. He is sensitive and able to appreciate the point of view of others. Although he is not amply provided with energy by nature, he knows how to avoid unnecessary friction, and to apply his resources economically and without waste. He is able to achieve a maximum of work with a relatively small application and expenditure of power.

The Degree of Pressure

Extremely faint and almost pressureless (the reproduction can hardly convey it) is the writing in Fig. 108, although the school-model of its author demanded the exerting of a considerable amount of pressure. Taking into consideration the extreme smallness, the illegibility and neglect of the handwriting, we must conclude that the writer is lacking in vigour, easily tired, touchy, and easily discouraged. Even slight difficulties are sufficient to mar his joy of activity and industry. He does not possess enough strength to counteract influences, and is inclined to adapt himself at all costs rather than face more or less violent clashes.

Lateral pressure we find in Fig. 97, with a striking lack of pressure in the lower length, a lack which is also characteristic of Fig. 74.

In Fig. 91 peculiar and sudden pressure and swellings appear in some parts of the handwriting. In Fig. 116 the pressure presents a very restless appearance, and is continuously changing.

CHAPTER 14

THE DEGREE OF SPEED

It is not the objective speed of the act of writing, that is to say the actual time in which a document was written, but the subjective speed, that is the maximum of speed the writer is able to achieve which the graphologist must consider. If that maximum is reached, which does not mean that his handwriting is necessarily quick, we shall find that the writing is natural, fluent, without inhibitions or reservations, whilst slowness of writing shows a lack of spontaneity of some kind or other. The tempo does not remain the same in the course of writing, for we can observe that in drawing a straight line we increase the speed up to a maximum only to slow down again. The path described by the pen in itself tells very little about the time needed to draw it, because the tempo changes. Thus the downstrokes of short length letters are executed more slowly than those of long ones. It is thanks to G. Meyer's and R. Saudek's experiments that these facts became known.

The degree of speed can be ascertained from the way quite a number of movements are executed. Since a straight line can only be drawn in a quick movement, trimly, securely, and uninterruptedly executed strokes are one of the means of registering quickness —slight or stronger wavering of the strokes, lack of trimness, tremulous forms, and ataxies are some of the chief signs of slowness. Quick writing—graphically speaking—has the tendency to travel the shortest distance from the left to the right. All traits increasing the trend to the right stand for speed, and those which decrease it for slowness.

The chief points to ascertain speed, therefore, are: smoothly,

securely, and trimly executed strokes, *i*-dots and full stops assuming the form of commas or little strokes: increased tendency to the right, increasing left-hand margin, short and precise initial strokes, prolonged, lively finishing strokes: rarely a change of direction after breaks: simplification or neglect of forms respectively.

Less important features of quickness are emphasis of the upper zone: ascending lines: *i*-dots highly placed: garlands, threads, and threadlike endings: width: increasing slant to the right in slanting and upright writing, increasing slant to the left in reversive writing.

The chief features of slowness are: lack of smoothness: occasional shaky or tremulous strokes and ataxies in strokes: *i*-dots placed precisely above the down-stroke of the letter, and dot-shaped: increased tendency to the left: narrowing left-hand margin: painstakingly written initial strokes: clipped, curled, or missing final strokes: frequent change of direction after breaks: elaborate flourishes: subsequent touching-up.

Less important features of slowness are emphasis of the lower zone: descending lines: *i*-dots placed close to the down-stroke of the letter: angular forms, double curves, increasingly upright and larger letters towards the end of the words: narrowness: fairly constant writing angle.

To ascertain the correct psychological significance of speed all possible causes, physiological, pathological, or mechanical, etc., must be considered.

Cases showing signs of exclusive quickness or slowness in the same handwriting, or so-called pure types, will hardly ever be found, the average being mixtures of all degrees and qualities.

Quick writing shows good adaptability to outside conditions, liveliness, spontaneity, certainty of aim, quick mental grasp, certainty of success, purposefulness, quick transformation of im-

pulses into action, but, on the other hand, it often denotes shallowness and mechanical routine. Natural quick handwriting shows that the writer's reactions are spontaneous, and that he does not indulge in exaggerated self-observation, but it also conveys mechanised routine in thought as well as activity, and absence of profound penetration. Hurried and precipitated writing signifies blind zeal, rashness, slap-dash methods, and occasionally nervousness and pathological haste.

Slow writing permits greater self-control, and is most strikingly manifested by subsequent corrections, sometimes assuming an extreme degree. Slowness does not permit an utterance without consideration, reservation, or inhibition. Level-headed and thoughtful people are inclined to be slow, people who try to think profoundly, who consider a matter from all sides, and also people of a passive, quiet, and heavy nature: furthermore, indolent, undecided, and lazy persons, and finally unsettled, timid, and chronically nervous cases, and scheming criminals who are intent upon disguise and concealment, because only a slowing up of the individual maximum of writing speed makes it possible to disguise one's handwriting. The types of people described above are clearly set off against each other.

Apart from the various nuances expressed by the tempo of writing, we can generally say that the tempo of writing corresponds to the tempo of a personality in all its ways.

It may also be pointed out that speed, pressure, and regularity may form all sorts of combinations, which provide us with the means to gain a detailed insight into the functioning of the energies of a human being, their intensity, economy, and scope. To judge the mode of work, the scale of achievements of a person, these three features are of utmost importance.

A quick handwriting we see in Fig. 85. The way the strokes are executed is smooth, secure, and trim. The tendency of the hand-

type, who only reluctantly and with difficulty is able to give up a certain reserve and caution.

Examples of extreme slowness on account of a lack of smoothness, tremulousness, and ataxies appear in the strokes of Fig. 45 and Fig. 46, handwritings which, as previously shown, were written by paralytic people.

CHAPTER 15

THE DEGREE OF EVENNESS

We call handwriting even if the sequence of covered and uncovered writing surface shows balance and harmony, that is to say, if the writer by his writing movements produces like things in like distances. Handwriting is called uneven if it shows incalculable and unexpected oscillations or changes whether they may occur in the intervals between the words, the lines, or the letters of a word causing gaps, or in sudden unexpectedly applied pressure, or in incalculable oscillations of the writing-angle or the size of the letters, in ataxies, in a great difference of height, and if there are, say, alternately too great or too small differences in height, etc.

Evenness must not be confused with regularity which we have previously discussed, for it cannot be produced at will and intentionally as can the latter. If, for instance, we ask a person whose handwriting is very uneven to write evenly, he will begin to write more regularly, but not as he intends more evenly. For whereas regularity is produced by an act of will showing by its degree the grade and ratio of will and emotionality, the degree of evenness of a handwriting depends upon the degree of affectivity or emotional excitability. Evenness suggests a person who is emotionally calm and difficult to excite: unevenness, however, indicates a restless and excitable person. The even writer is much less excited or irritated by impressions and occurrences, and more likely to preserve his balance than the uneven writer.

The emotional excitability of the writer of an even hand will be slight because of his inner harmony and equanimity which will prevent him from reacting in an exaggerated manner upon slight provocation: but the same composedness will be found in people

who are not at all susceptible to impressions, who are indifferent, dull, and apathetic in their reactions.

Likewise we may find strong excitability with people who are highly susceptible to impressions, whose mind and soul are in continuous sensitive or nervous vibrations, and also with shallow people to whom even the most empty impressions seem to be important, who are always hunting after sensations, full of curiosity, jumpy, restless, easily distracted and irritated by mere trifles, annoyed and ill-humoured.

Rather good evenness (which must not be confused with regularity) appears in Fig. 34. It shows that the writer, in spite of her gentleness and readiness to adapt herself—which is expressed in the legibility, width, and the soft form of connection of her writing movements—cannot easily be irritated by outside influences because she possesses equanimity, tranquillity, collectedness, and a serene mind.

In comparison the writing in Fig. 33 has a much more restless and uneven appearance. The writer, therefore, can be easily excited, annoyed, and irritated because he is not harmonious and balanced, and is inclined to be disturbed and upset by outside influences. Considerable lack of evenness appears also in Fig. 98 and Fig. 118, and a most extreme case in Fig. 120.

CHAPTER 16

NATURALNESS AND ORIGINALITY

THE course and the shape of handwriting are expressive of the naturalness and originality of the writer. If we ask ourselves what originality means we find the best answer in Voltaire's pertinent aphorism, "The essential thing is to be new, without being abstruse." To translate this into graphological terms we should say that a handwriting has a personal note to the same extent to which it abandons the school-model in an original manner without, however, sacrificing its complete naturalness. Thus the originality of a handwriting can be measured by the degree to which the forms of the letters of the school-model are transformed in an individual manner. Among other things we may ascertain the naturalness of the course of writing by the maximum of the subjective and individual writing-speed.

A handwriting full of originality, spontaneity, and naturalness, which, at the same time, emancipates itself considerably from the school-model, expresses accordingly a high degree of personal sincerity, naturalness, and originality of the writer.

If naturalness of course is completely lacking in a handwriting with original letter formation (this includes many stylised and stiff or rigid handwritings), originality is achieved only at the cost of naturalness, and the writer is usually an eccentric, bizarre, artificial, affected, or odd person.

If the handwriting is natural in its course, but completely lacking in individual originality of form, the writer is a commonplace, banal, and humdrum person, wanting in individuality.

A rather good mixture of originality and naturalness is expressed in Fig. 85 and Fig. 75. In both the writers' individuality is com-

bined with genuineness, naturalness, and spontaneity. Originality is also found in Fig. 107, which deviates considerably from the school-model. It is, however, achieved at the cost of the naturalness of the handwriting (or writer), since some of the forms are rather artificial. In contrast, Fig. 96 and Fig. 93 are completely natural, but are lacking in individuality and originality. The writers are unpretentious, natural, but not very individual people.

CHAPTER 17

PASTINESS AND SHARPNESS

PASTINESS in handwriting must not be confused with genuine pressure. We speak of pastiness if the upstrokes and downstrokes show more or less the same thickness, and if the strokes which are not stressed by pressure show a certain breadth and a heavy use of ink. Pastiness may be evenly or unevenly distributed. If pastiness is unevenly distributed, we find that in most cases it is caused by the ink forming blots at the loops, and that there is a change of light and dark groups of words, letters, or strokes.

We speak of sharpness of handwriting if the strokes which do not bear any pressure are tenderly and finely drawn, if the ends of the strokes are pointed, and even narrow loops are not filled in with ink.

In many cases the appearance of pastiness is merely caused by badly glazed and porous paper containing wood-fibre, a bad pen, or thickened ink, and so forth. This makes it essential to take into account the writing material—we had to do the same in the case of pressure—whenever pastiness occurs, for a certain type of pen, as for instance some fountain pens, the so-called Redis pen (see Fig. 50), and above all stylographs, the glass tubes which are widely used in America, and which have been introduced into Europe, produce a stroke of constant thickness. In all such cases the fact of pastiness is of no interpretative value.

Genuine pastiness is produced by a long hold of the pen, the flatly applied pen thus forming a very acute angle with the paper, with the result that it is not the point of the nib which glides over the paper, but a surface (see Fig. 48). In contrast to this, sharpness in writing is produced by holding the pen rather tightly and near

the nib, causing the pen to form a more upright angle with the paper, thus reducing the surface of the nib which touches the paper (see Fig. 49).

To achieve the differentiation of strokes, the sharpness of writing which is the result of a pen tightly held at a more upright angle, self-discipline, and the ability to differentiate is essential. The writer does not let himself go, nor does he allow himself a certain blurred softness, or comfortable vagueness regarding the differentiation of strokes, but sacrifices his comfort to conscious distinction as to whether this applies to the moral, aesthetic, visual, intellectual, or other spheres.

We come across this sharp distinctness in the handwritings of spiritually and aesthetically highly-differentiated individuals, and sometimes even in whole groups of professional people who are capable of differentiation and subtle distinctions in their reactions, as, for instance, lawyers, critics, surgeons, master-mechanics, etc. Sharpness of handwriting will also be observed with people who morally clearly distinguish between black and white, clean and dirty. If this attitude is exaggerated, that is to say, if the degree of sharpness is exaggerated and unnatural, it no longer stands for self-control, self-mastery, but severity, coldness, asceticism, or cruelty: for then the sharpness springs from the writer's lack of sensuality and his incapability for enjoyment, trying, however, to give his shortcomings the appearance of virtues.

If this is combined with pointed tendencies, we may say that the more strongly severity and sharpness are directed against the surrounding world, the clearer the type of the merciless, aggressive egoist, sneering and querulous, emerges from the handwriting.

Pastiness enables the writer to avoid the effort by which the differentiation in a handwriting is brought about, the effort needed in order to hold the penholder in an upright position. The long hold of the pen and the resulting angle between penholder and

paper necessitate no constraint on the part of the writer, showing his own unconstraint and naturalness, but also—not infrequently—his undisciplined and easygoing manner, especially as far as sensual pleasures are concerned. Very often this letting-go-of oneself—which pastiness conveys—is a sign of exhaustion (especially if accompanied by fringed strokes, gaps in the strokes, descending lines, etc.), and in many cases is a precursor of illnesses.

Pastiness may appear in many nuances, but we must not neglect to mention that kind of pastiness which gives the impression of smeariness, the curves of the letters being full of smears and blots. In lighter cases these smears suggest unclear and blurred judgment and valuation, and consequently are often found in the handwriting of drunkards and many a big criminal, and people driven by criminal instincts, no longer capable of moral discrimination, or of clearly seeing the borderline between cleanness and sordidness: severe cases of smeary handwriting are usually a sign of dullness, turpidity, and various states of impeded consciousness.

As to the connection of this feature of handwriting with certain clinic pictures we are—at least for the time being—completely in the dark.

Pastiness does not only tell us of naturalness and unconstraint, or a lack of self-discipline, but also strikes a warm, animal, saturated and colourful note. This explains why many people who—unlike the spiritual type which produces sharp handwriting—live and rely on their senses, human beings near to life and nature as gardeners, farmers, foresters, and artists, who live through their eyes, as painters and many art collectors, people whose senses of touch, taste and smell are heightened, as perfume-makers, foodstuff analysts, tea-tasters, distillers, show a delicate, pastel-coloured pastiness in their handwriting.

It is impossible to give more than a mere suggestion of this, for the colourful character of handwriting which manifests itself in the

many shades of pastiness, and is a mine of information to the practical graphologist, has far too many nuances to be exhaustively discussed in this book.

The vigorous pastiness of Fig. 126, which was not caused by the mechanical effect of the writing material, expresses the writer's enjoyment of life, of colourful sense impressions, and her impressionability by objects of art. Her way of describing and presenting things is always colourful, plastic, concrete, and telling.

The pastiness of Fig. 87 is slightly less marked, and agrees very well with the full and emphasised loops in the lower zone. It expresses the ability to enjoy all that is concrete, comfort and leisure, and shows a manner of ease.

Fig. 40, however—we have already dealt with its heavy pressure —is definitely smeary in character, which particularly impairs the middle zone. Since these smears were not accidentally caused by mechanical and physiological means, we deduce that the writer must be rather vague, unprecise, sentimental, and without distinction in his treatment of everyday matters. He becomes a prey to his unconscious, he is unsuccessful in his endeavours to differentiate his self, to distinguish the values of things, to overcome his emotional heaviness, and to clarify his consciousness.

The pastiness of Fig. 104 is combined with fringy strokes. In such cases, the symptomatic value of the feature is indicative of signs of fatigue and various forms of illnesses.

A certain sharpness produced by slight differences of pressure in upstrokes and downstrokes can be observed in Fig. 73. This expresses the self-control, discipline, and correctness of the young writer, which is supported by the smallness, narrowness (*n*, *m*), angular connection, and other features. Her attitude to life is very serious and severe. She does not think too highly of comfort and enjoyments, and is not lenient towards her own weaknesses and one can rely on her sense of duty and on her moral convictions.

Pastiness and Sharpness

In the slight differences of stroke in Fig. 128—especially as this is combined with considerable originality—we find a sharpness of a different kind, expressing an ability sharply to distinguish in spiritual matters rather than an indulgence in rigid self-discipline, which is borne out by slight irregularities of the writing movement. Some especially striking instances of sharpness in Fig. 128 appear, for example, in the final stroke of the *f* in "of" with its thrust to the right.

CHAPTER 18

THE DEGREE OF FULNESS

THE handwriting of a person may differ from the forms he was taught at school in fulness or leanness.

A handwriting shows fulness if its movements circumscribe larger surfaces than those prescribed by the school-model: leanness if the surfaces circumscribed are smaller. Thus enlarged loops, sweeping and swelling out of curved lines constitute fulness, narrow loops, straight lines, and angles, leanness.

With fulness the writer adds something to the objectively prescribed forms, which means that his subjective imagination and power of conception are stronger than the demands to adapt himself to that which is objectively necessary. On the other hand, with leanness the writer reduces the prescribed forms to that which is absolutely essential, which means that his desire to arrive at the fundamental, to see the bare structure of an object is stronger than his desire to mould things in a subjective manner.

Fulness thus indicates a highly imaginative mind and a person who enjoys the wealth of his imaginings, but also—especially if legibility and clearness are impaired—a lack of clear reasoning and a wide range of perception. Lean forms, on the other hand, suggest that the abstract activity is predominating, which is often combined with dryness and a lack of imagination.

A warm-hearted, genial person will show fulness in the middle zone. If the fulness is exaggerated the person is over-enthusiastic and apt to submerge his everyday life in a flood of emotional cravings and day-dreams. A lean middle zone is produced by a person whose attitude towards everyday life is matter-of-fact and

unimaginative, and lacking in geniality: wooden and dry if the middle zone is extremely lean.

A good imaginative type, who is able imaginatively to reconstruct things, will have a full upper zone: should this fulness be extreme it will suggest a person who lives in a world of illusions, enthusiasm, and empty projects, which becomes especially obvious when full loops appear where the prescribed forms have none, as, for instance (among others) in the upper length of the letter *t*. The abstract and calculating thinker, the rationalist, as well as the man who is ethically and religiously sincere, will produce a lean upper zone: if, however, it is extremely lean it indicates an imaginatively barren and dry mind.

Fulness of the lower zone is found in the handwriting of people whose lively imagination is unconsciously and instinctively active, whether it is—according to the execution—the creative imagination of the artist, wish-dreams about money, material values, sexual or other matters. If a person's imagination is exaggeratedly vivid, combined with an exaggerated manner, boastfulness, and impudence, the handwriting will show exaggerated fulness. Leanness of the lower zone denotes a person who is particularly concentrating upon the material and instinctive side, whose attention is directed to reality and the essential. If the lower zone is unusually lean, the writer is sensually cold, and his instincts are stunted. Very often this is combined with timidity, discouragement, and uncertainty.

This differentiation according to zones has been treated at such length because it is essential in order properly to interpret all those handwritings in which the one or the other zone shows fulness or leanness respectively. Thus, for instance, a handwriting may show fulness in the middle zone, but extreme leanness in the lower zone, and so forth. It is also of great importance to establish the relation between fulness or leanness and self-esteem and the desire

to assert oneself. Extreme fulness in the word "I," in initial letters, and also generally, is expressive of spiritual inflation, and its opposite—extreme leanness—spiritual deflation of the ego.

A high degree of fulness in the middle zone is shown in Fig. 102, and especially the letters *e*, *v*, *e*, and *g* show a certain inflation. This fulness in the middle zone comes from an emotionally rich and warm-hearted person. The exaggerated fulness of the above letters, however, shows that the emotional side is too dominant, and that she is inclined to be a little over-enthusiastic and not sufficiently matter-of-fact in her judgment of everyday affairs.

Even more pronounced is the degree of fulness in Fig. 124, especially since it is accompanied by movements continuously and egocentrically circling to the left and subsequent corrections, an inclination to a reversive angle, descending of words, slowness, insufficient difference of length, narrowness. The upper loops of the letters *t*, *l*, *b*, and *h*, as well as the small and the capital *o* in the middle zone, are greatly inflated. Combined with these features this particular fulness shows that the writer has a vivid imagination which leads her away from the realities of life. She is strongly given to reverie, is inactive, egocentric, and responds with fear and confusion when the demands of everyday life approach her, retiring like an oyster into the shell of her fantastic world. Her fantasies, which are not released or transformed into reality, only serve to increase her egocentricity by supplying it with more fantastic imaginings. The danger, therefore, in this case lies in a complete separation from reality, and an increasing incapability of establishing social contacts.

A particularly lean handwriting is shown in Fig. 105, which is stressed by the angular formation of the lowest point of the *g* in "going," instead of a round movement. This leanness shows the writer's talent for theorising, his sober-mindedness, his sagacity and unimaginative matter-of-factness. The leanness of the lower

zone in particular shows an unswerving and austere sense of duty which is stressed by angular connections and other features.

Fig. 88 displays fulness in the upper zone, but in the wrong places, that is to say, where the school-forms do not prescribe loops at all (the upper loop of the *d* in "told," the first *t* in "that," the *t*'s in the words "late" and "anything"). The movements in the middle and lower zones produce, on the other hand, very lean forms. This shows that the young writer is intellectually inclined to illusions, but is inhibited in practical life, is easily intimidated and depressed. This false distribution of fulness and leanness reveals a certain inner conflict in the writer which we have found previously.

CHAPTER 19

LETTER FORMATION

THE shape of the letters of a handwriting can be very close to that taught at school, although such cases hardly ever occur. If they do, it is a clear indication of a person who does things according to a prescribed pattern, who is mentally undeveloped, and always relies on a generally accepted norm. The handwriting of calligraphy-teachers who have to use the standardised forms, and that of professional designers, who as a rule have a second and private handwriting of their own which expresses their individuality, are in a way an exception to the above rule.

Most people, however—as can be clearly observed in the handwritings of children—give an individual note to the forms they are taught, which can be brought about in two ways, either by adding new elements of form, or by economising in them.

It is an important factor for the correct interpretation of these two ways of transformation to find out the extent to which essential or unessential elements of form are concerned. If, for instance, the essential elements of form are brought out in contrast to the unessential, the addition must be called an enrichment: if unimportant forms are curtailed, we speak of simplification. If, however, the unessential elements of form are brought out in contrast to the essential, we shall call additions flourishes and curtailment of forms neglect. Thus we may say—simplification consists in the elimination of the unessential, enrichment in the emphasis of the essential, neglect in the elimination of the essential and flourishes in the emphasis of the unessential.

It must be taken into consideration that several of these traits may occur in the handwriting of the same person, as, for instance,

flourishes with the initials and otherwise neglect: or neglect in the lower zone with simplification in the middle and upper zones, and so forth.

Simplified letter formations convey that the mind of the writer is able clearly and unfailingly to see the essential, purposeful, and objectively important side of things. To distinguish that which is important from that which is unimportant a certain amount of experience and maturity in life is needed, and thus simplification will bear out to what an extent a person has been successful in transforming impressions and influences into personal life experience: what insight, objectivity and wisdom he has thus gained, and whether he has learned to restrict himself to that which is absolutely necessary and essential.

In a similar way enrichment bears out that the sense, for the essential is well developed, but whereas the "simplifying" writer endeavours to get to the bottom of things, the "enriching" writer is inclined to bring out and to embellish the essential: taste, an urge to present and to arrange things aesthetically, and the ability to do so are strongly pronounced in such a person. It is a special instance of enrichment if several forms are used for the same letter, all of which have to bring out the essential character of the form (which is not the case with flourishes, as will be seen later on), thus indicating a mind rich in ideas, of genuine versatility, intellectual flexibility, and facility of variation.

Neglected letter forms may have a number of meanings. In quick handwriting they are caused by the fact that the thoughts follow each other with such rapidity that they cannot be written down quickly enough. This, however, shows little consideration for the reader whether intentional or not, and the overhasty execution is apt to confuse the ideas and their coherency, and very often is but a cloak to disguise a lack of inner assuredness. A lack of precision, a slapdash manner, and an inability to see what is necessary are often

indicated by this. Even more revealing are neglected letter forms when executed slowly, for this definitely means unprecision, slovenliness, carelessness, and laziness. Moreover, indistinctness (regarding legibility as well as neglect of forms) serves only too often the purpose either consciously or unconsciously of remaining impenetrable. Many neurotics resort to the ambiguous device of neglecting forms for lack of decisiveness or a fear to shoulder responsibilities, but it is also made use of by criminals revealing their desire to hush things up, to conceal and to make them blurred.

By flourishes the unessential parts are stressed, the writer in his exaggerated punctiliousness is unable to skip the unimportant part of the path his pen has to travel, to shorten, or to omit it altogether. It expresses the overcareful attitude of a person who will not realise essentials, as well as a predilection for ornaments which are not in good taste, obvious effects, ridiculous additions. Lack of clarity, of precision and long-windedness find expression in flourishes. Much is made of unimportant things. Since flourishes spring from an inability to differentiate, it is also the expression of boastfulness, vanity, coquetry, craving for originality, and megalomania. Such traits not infrequently assume the form of neurotic, delusional, or criminal ego-tendencies. The more the legibility is impaired by such embellishments the more clearly they express self-delusion or a tendency to delude others, or both. Flourishes are often the expression of a lack of inner assuredness, for profusion and exaggeration are other means of rendering oneself impenetrable. We must keep this in mind, especially if we come across various forms for the same letter, which—unlike enrichment—do not contain all that is essential to the form of the letter, but neglecting the essential elements stress the unessential by means of variations. This inclination towards variation, which we often find in the handwriting of unsafe customers and swindlers, shows the instability, the lack of inner firmness, and the unreliability of the writer.

An amusing illustration of neglect and flourishes will be found in Fig. 109 and Fig. 110, which I have taken from a book on Art by Ad. Behne, Ph.D. In the "neglected" room objects which are essential and indispensable for a living-room are not to be found: in the "embellished" room, however, there is a multitude of things entirely superfluous in a practically furnished living-room, overcrowding the available space unnecessarily. These two contrasted pictures strikingly elucidate the principle of letter formation. Neglectful writing—ill-applied economy. Flourishes—additions in the wrong place: together—no proper appreciation of that which is essential, practicable, and objectively necessary.

Good simplifications appear in Fig. 75. In the *b* of "husband" and in the *f* of "first" the upstrokes were omitted without impairing the essential form of the letters. But there is also neglect in the handwriting. The essential loop of the *b* leading to the *u* in "but" is omitted, which reduces it to an *l*. In "her" the second downstroke of the *h* is missing, which makes it slightly more difficult to read. The simplifications in the handwriting are, however, much more numerous than the instances of neglect.

Very good simplifications are also carried out in Fig. 95. The simplification of the forms of the letters, *L*, *S*, *W*, *C*, *q*, and *o* is apparently achieved by omitting the unimportant elements of form. We conclude from this that the writer is a critical and clever person, who is able clearly to see that which is purposeful and essential. According to this high degree of intellectual maturity and insight his judgment is objective. That the handwriting is not entirely free from neglect can be seen from the *k* in "Brunswick," which is reduced to an *h*.

The somewhat exaggerated élan of the final curve of the *W* and of the *t*-bar in Fig. 94 can be looked upon as enrichment rather than flourishes, since it does not impair the essential character of the form, but enhances it. A love of display, a preference for beautiful

forms of aesthetically pleasing arrangements is expressed in this, and is stressed by the use of the arcade which has that sweeping movement, and is an emphasis of form. Furthermore, if we consider the previously established largeness of the letters, the enrichment displays a predilection for abundance, splendour, and grandeur.

Highly neglected and impaired in form is the handwriting given in Fig. 108. Especially in the middle zone essential elements of the movements are neglected with resultant illegibility. The writer has no standards safely to distinguish the essential from the unessential, and is rather inclined to leave such issues undecided and vague. He tends to have neurotic inferiority feelings, and therefore minimises his personal likes and dislikes, and avoids coming to clear and binding decisions, which, in his writing, is expressed by extreme smallness, weak pressure, illegibility, and neglect.

Unusually bizarre flourishes we find in Fig. 107. Every letter is burdened with unnecessary additions, stressing the unessential elements of form, and therefore reducing the legibility.

The flourishes in Fig. 92, which are restricted to the initials, express the desire of the writer to emphasise and enhance his ego as much as possible, to use superfluous mannerism, and to brag. It is the more or less harmless tendency of a man who wants to give himself a certain air of individuality within his small range of activity in the world of his surroundings.

We are now in a position to combine some features of handwriting significant of the mental capacity as, for example, the formation of letters, the spacing, the speed, the degree of fulness the size, etc., in order to test the intelligence of a person from the handwriting he produced. This will be shown in a few examples.

We observe, for instance, in Fig. 146 that the spatial arrangement is good: words and lines are clearly set off against each other, and the three zones are well proportioned in their relative area.

This shows that the writer is able mentally to arrange and to articulate. He is a clear thinker and able clearly to convey his ideas to others (which is emphasised by the fact that the words as such are fairly legible). The impression of clarity is also stressed by many useful simplifications of some of the letters, of which I shall only mention the *h* in "here," which omits the upstroke as unnecessary, since it does not improve the legibility of the letter. These simplifications tell the graphologist that the writer is well able intellectually to judge and to distinguish that which is essential from that which is unessential in an act of reasoning. If we take the previous features into account we shall furthermore conclude that he has the mental power critically to weigh and judge the soundness of the reasoning of others. His ability to eliminate the superfluous is not confused even if ideas which are made almost unintelligible with superfluous details are put before him. His certainty of judgment is supported by his sobermindedness, his sense of reality and observation which are conveyed by the concentrated smallness and the leanness of the letters carefully avoiding the exuberance of bulging forms. There are two more signs of a clear, careful, and reasonable way of thinking: the moderate speed of his writing movements, which shows that his mental processes are moving freely but not hurriedly, and the clever manner in which he links four or five letters, interposing, however, useful breaks to produce a short pause in longer words; this means that his process of association is functioning well without his being carried away by it as he is able to effect a controlling break. Thus the handwriting, although not depicting an unusually brilliant thinker, reveals a clearly reasoning brain and a good capacity for judgment.

A completely different process of thinking is revealed in the handwriting of Fig. 99, which was written with excessive and tearing speed. This can be gathered from three traits: the extreme width of the writing movements caused by a drive which irre-

sistibly hurls them to the right: the fact that the movements are casually, neglectfully, and irregularly drawn, and without angles: and lastly, the fact that the flow of writing is never interrupted by a pause even in words consisting of ten, twelve, and more letters. All this points to a hurried way of thinking which does not allow of sufficient time for consideration and association. The writer is helpless to intercept the uninterrupted train of thoughts. She is inclined to think up illusory schemes (which is particularly indicated by the fulness of the movements), and her sense of reality and her critical sense are not sufficiently developed to discover to what an extent her ideas and the ideas of others are feasible. As her naturally good intellectual capacity is developed in an extreme direction it is apt to lead her to logical distortions. With a certain amount of mental discipline her ability of association would be good, but without it she is uncontrollably obsessed by her associations.

A different picture is revealed in Fig. 147, which was written draggingly and heavily. This is best shown by the fact that the strokes are not smoothly and decisively drawn, but in a crooked and circuitous manner as if the pen had moved only hesitantly from place to place. This is even more obvious with the *i*-dots and punctuation. One can see the heavy pressure, and how the pen was not immediately lifted swiftly to continue its work, but rested heavily at these places, in one instance even describing small circles. The flow in the connection of the letters is even interrupted in words consisting of not more than two or three letters, whilst in contradiction to it sometimes up to four or six letters are connected in longer words. Since the formation of the letters does not indicate a lack of intelligence, we might say that the writer is inhibited in her thinking. Whilst the writer of the previous specimen is far too hasty in her associations, this one associates her ideas too clumsily and haltingly. Whilst the one is too uncritical towards ideas, the other displays an exaggerated respect for them. Conse-

quently if an intellectual problem has to be solved, the former is inclined to overlook its difficulties, to take it easy, and, therefore, fails on account of her negligent and casual attitude, whilst the latter can see nothing but difficulties, imagining her task to be harder than it actually is, equally failing through her pedantic and over-careful attitude. Whilst the writer of Fig. 99 pays too little attention to details, the writer of Fig. 147 loses herself in a maze of details. Whilst the one jumps too quickly from idea to idea, the other lacks the mental alertness which is necessary to proceed from one mental process to the next. Neither of the two writers is unintelligent, but their way of thinking is too much confined to a one-way track, with the result that their intellect is not the reliable instrument it is in the case of Fig. 146.

CHAPTER 20

THE SHAPING OF NUMBERS

A SPECIAL account of the graphological significance of initial and final strokes, margin, the shaping of the personal pronoun "I," and other points will not be attempted in this book, but I should like to deal with the graphological significance of number writing since there is hardly any literature available on this very important subject. The limited space makes it impossible to discuss all the problems connected with number writing, and I shall, therefore, only deal with number as a symbol of material values. As such it is expressive of the emotional and impulsive relationship between the writer and material values, and very often a talent or a lack of talent for monetary matters shows itself much more clearly in the shaping of numbers than in that of words, which is the reason why I attribute great importance to the graphological interpretation of numbers.

Thus the numbers in Fig. 134 show a characteristic talent for monetary matters. They are smoothly written, and display certainty of aim, nimbleness, and routinism. The essential nature of the shape is grasped and presented in a precise, clear, and simple manner, the tempo is quick, the legibility good. We deduce from this that the writer is a reliable and quick reckoner, talented for monetary matters, and that his attitude towards material values is sober-minded and reasonable.

In contrast to this writer we find a group of people who for some reason or other are ungifted for monetary matters. Although this group appears completely to lack in uniformity, we can single out three ways of writing numbers which will be frequently found, and which are characteristic of the obviously ungifted. The first of the

three sections is characterised by clumsily and awkwardly drawn numbers in otherwise fluent handwritings: the second touches up numbers when an amount is concerned: whilst the third transforms numbers into decorative symbols which retain hardly anything of the original shape of the number.

An especially instructive instance of awkward number writing will be found in Fig. 135. The graphologist, for instance, who would overlook the fact that the words were written with much greater assurance and dexterity than the numbers, and base his analysis merely on the text, would by so doing neglect quite an important trait in the character of the writer. It is interesting and almost amusing to watch in a lengthier document of the same writer how the unimpeded flow of writing is interrupted and becomes infantile and awkward the moment numbers have to be written. Her numbers are of a clumsy largeness, in distinct contrast to her letter-writing. They can hardly be called slender, and their execution is uncertain and slow, which again is quite different from the words. Since this helplessness is exclusively connected with her number writing, we can safely infer that her being is completely unrelated to numbers, and that the fundamental nature of number has remained foreign to her. The writer, otherwise intelligent and gifted, is reduced to helplessness the moment she has to tackle numbers, she is unable to calculate effortlessly, and makes mistakes in the most simple problems. It is her number writing which shows that she is a bad reckoner, and that she has no understanding of the concept of number.

The second and most frequent of the three sections of the group of people who for some reason or other are arithmetically ungifted comprises those who show a strongly neurotic relationship to numbers.

An illustration of this type will be found in Fig. 136, showing two different ways of writing numbers. The one was used for the

date, and the other—written by the same woman—for the amount of 7s. 6d. The date is clearly and distinctly written, whereas the 7s. 6d. shows several subsequent corrections, which, however, do not make it more legible. The writer who never touches up letters or numbers denoting a date or page invariably begins to retrace the forms of the numbers whenever an amount of money is involved. This is a clear sign that such an amount acts as a "stimulus word," upon which the writer reacts with fear, embarrassment, or anxiety. This neurotic reaction to numbers, of course, makes it impossible for such persons to deal with money in a normal manner. Subsequent corrections of that nature we shall frequently find to be an expression of neurotic helplessness and anxiety, and a lack of independence in connection with the world of number. In this book I shall not attempt a psycho-analytical interpretation of this feature, but I must not refrain from warning the reader against those graphological charlatans who, without considering all the features of a person's handwriting, conclude from such subsequent corrections that the person is dishonest and harbours repressed criminal desires, or make equally irresponsible and completely unfounded pronouncements. Unpsychological statements of this kind are actually more revealing about the aggressive tendencies of such charlatans, who prefer baseless accusations to psychological penetration, than about the character of the writer.

An entirely different aspect presents itself in Fig. 137. Here the numbers have become symbols which display a decorative or, as the writer thinks, an individual note. The date is supposed to be 9.1937, which is by no means self-evident. The numbers—and not only those of the date—are no longer definite and purposive representations of arithmetical values, but are strangely rendered in a bizarre and ornamental style which differs entirely from the conventional forms. These numbers are pictorial designs, symbols, flourishes, anything but what they should be. This is a definite

sign that the writer's relationship to numbers is a merely aesthetical one, and that she forms them according to her aesthetic moods, and at the same time has no conception of the arithmetical value of numbers. Her numbers are large and full, covering much space, and she can hardly bring herself to leave them as is expressed by the long stroke after the 7. There is apparently a considerable libido in her numbers which suggests that she makes great material demands. But all the same her ability to handle numbers, to calculate and economically to arrange money matters is slight. All this is indicated by her transforming of numbers into strange symbols, thereby expressing her lack of a real understanding of number.

All these examples are a clear indication that there is a negative as well as a positive approach to the world of number and calculation, expressing itself in number writing.

The most innocent and most frequent form of an imaginative and pleasurable attitude to number as representing material values may be observed in Fig. 138. The letters and numbers of the date are relatively small, and do not display a great amount of libido, whereas the numbers representing the amount payable are bigger, fuller, stronger in pressure, and appear to be written with careful solemnity (compare the three of the date with the threes of the amount). The psychological meaning of this may best be expressed by the phrase, "he writes income with a capital i." We can often notice this phenomenon in numbers on a cheque or a bill.

Sometimes, however, the desire to accumulate earthly treasures assumes far less innocent proportions as, for instance, in Fig. 139, which shows numbers written by a very successful international crook. They are extremely full, very skilfully executed, written with libidinous pressure, and they are excessively large. The nimbleness of execution indicates a good reckoner, the fulness, the pressure, and the size, on the other hand betray the extremely strong libido, the powerful wish-fantasy, and the insatiable greed

which are characteristic of the number conception of the writer. The letter writing of this habitual criminal is much less revealing in this respect, for it is smaller, less nimble, less full and weaker in pressure. This discrepancy between less libidinous and uncertain letter writing and strongly libidinous and certain number writing is most revealing.

Of course there is no such thing as a standardised or fixed number writing of criminals just as there is no standardised or fixed handwriting of criminals—a fact which cannot be sufficiently stressed. We can only say that a considerable amount of inflation and of greediness displayed in numbers, and more so if the handwriting is different in this respect, is undesirable for many professions, for with writers of this type a sober-minded attitude and behaviour in all things connected with monetary matters cannot be guaranteed.

Psychologically most revealing are numbers which allow of several interpretations. This phenomenon may be attributed to a negligently indifferent or a neurotic attitude towards material values. Frequently, however, and less innocently it displays a tendency of blurring the monetary issues in favour of the writer's person. An example of this kind we find in Fig. 81, in which the numbers in the second line may mean 13 or 15, whilst the correct amount is 55. Just a little error of addition was the result. All the accounts of the writer showed the same feature, that is to say, there was always a profitable miscalculation, invariably caused by apparently bad writing, a shortcoming which yielded quite a considerable sum in the course of years.

Considerably often I have found ambiguous writing of numbers in letters of blackmailers. I have given examples of this kind in Figs. 82 and 83, and have already mentioned the psychological meaning of this ambiguity which consists in the fact that the blackmailer avoids being pinned down to a definite amount, and prefers

to leave the exact figure to the discretion of the person he attempts to blackmail.

From all these examples we may infer that number writing is expressive of the talent as well as of the behaviour of the writer, in monetary and financial matters, and that in certain cases numbers can be psychologically more revealing than words, for sometimes hey have a more direct bearing upon the given problem.

CHAPTER 21

THE SIGNATURE

AMONG the various features of handwriting the signature has a place of its own. It indicates the descent and kinship of the writer, and through it he makes himself liable and responsible to the world, in public life. It has, in its widest sense, collective significance, and from it we can infer the writer's attitude towards the collective as represented by society and public life, or to formulate it differently: how he displays his personality, what his social ego is like. The signature might be called the psychological "visiting card" of a person.

It is of particular importance for the psychological interpretation of a signature to know whether the writing in the document agrees with that of the signature or differs from it, whether Christian name and surname show deviation or not. Moreover, all kinds of accessory features to a signature as flourishes, incurved lines, lasso-like forms, under- and over-lining, and paragraph formations must be considered, but I can hardly do more than enumerate them.

If the writing in the document and the signature—provided it is natural and unpretentious—shows no difference we may conclude that the writer behaves naturally and unpretentiously in public, and that his bearing both in his private and in his public life is the same: he has no inclination socially, professionally, etc., to assume a behaviour different from his private one. It also reveals an equipoise as far as private and public life are concerned: none is given too great a prominence.

The most frequent case of a divergency between the writing of the document and the signature arises in connection with legibility, for it often happens that the signature is almost completely unde-

cipherable, whereas in contrast the writing is otherwise more or less legible. This phenomenon has found a great deal of attention, but has been over-estimated. It must be taken into account that persons who have to sign their name every day and innumerably often quite naturally tend to simplify or neglect it, sometimes reducing it to a mere mark or sign (compare the signatures of Napoleon in Figs. 64–67). I think it is completely wrong to generalise and to attribute great psychological importance to this, maintaining that it signified a tendency to hush up things or to shun responsibilities; it only applies in cases where the handwriting throughout the document suggests an unconscious disinclination to fulfil the obligations entered therein. There may, however, be more justification in the assumption that the particularly legible signature of a person, in spite of the fact that he has to give it countlessly often in the course of a day, is a sign of great social conscientiousness, and perhaps also of a certain amount of pedantry (compare the signature of Hindenburg in Fig. 59).

Psychologically far more revealing are divergencies between signature and writing as regards the size of the handwriting, which may be unusually small or unusually large in comparison with that of the body of the document. In either case the attitude of the writer's self towards community and society is not ingenuous, for in either case the writer assumes a role in social life which is not the genuine expression of his true self.

In the first case, that of a small signature with otherwise larger handwriting the writer tries to understate the importance of his self, to make it appear less significant and more modest than it actually is; at the same time unconsciously demanding of society accordingly to compensate him for the understatement of his self.

In the case of a larger signature with otherwise smaller handwriting the writer himself wants to overcompensate perhaps a certain lack of self-reliance which he experiences in social inter-

course. He tries to be impressive, compelling, and domineering. It is not the feeling of genuine self-reliance of the writer which manifests itself in such a signature, but rather his conception of it, the amount of it that to him seems adequate in view of his collective worth, his importance for society, his descent and inheritance, his rank and titles, his social position, his professional success, etc. (The same applies in instances when a signature shows more pressure, élan, and ornamentation than the handwriting otherwise, and is over- or under-lined, and so forth.) It can be the expression of genuine family pride, but also of the conceit and vanity of a person who has been successful without real achievement. We can state, however, with full justification that in a signature which compared with the ordinary handwriting is unusually large, society as such is expressing itself, that is to say, it supports the self-esteem of the writer which he displays in it by the respect it shows, not so much for the person of the writer, but for his descent, position, success, etc. The higher the degree of individuation in a person the less he is prone to make himself dependent upon public opinion, a dependence which finds expression in the divergency of size between signature and the actual writing matter.

In dealing with this feature we have to take into consideration at which period a document was written as well as national differences. We would, for instance, contribute greater psychological significance to a particularly large signature of an English person than to that written by an Italian (compare the signatures of Mussolini in Figs. 69–70), for Italians are, on the whole, more inclined to indulge in a naïve ostentation of self-assertion. On the other hand, unusual smallness of the signature of Italians will be more significant in its psychological implications than that of Englishmen, for the latter not infrequently show an inclination to understate their manifestations of self-assertion.

I have already indicated the necessity to observe differences

which may arise between the writing of the Christian name or the initials of Christian names and the writing of the surname. Whereas the surname is representative of the social and collective element, and thus forms the nucleus of the signature, Christian names or their initials represent the more private and intimate part of it. As in our early childhood we are exclusively called by our Christian name it comes to represent our own childlikeness, and an over-emphasis of it in its writing indicates that we want to persist at an infantile stage in a sense of an infantile over-estimation of our private sphere, and that we have an infantile urge of expansion, whereas its neglectful treatment in writing suggests a repression of our childhood, an affective refutation of childhood experiences.

Wherever we find a balance and harmonious relationship of Christian name or initials and surname, we can assume that there is no discord between the private and social life of the writer, that neither is sacrificed for the other.

Not infrequently we find that the initials of Christian names are strikingly small, neglectfully written, and stunted as compared with the magnificently ornamented and large letters composing the surname. This tells us that the writer is sacrificing his private and intimate life, and even his childlikeness, to social values, power, success, position, etc. (compare the development of Mussolini's signature from Fig. 68, which still includes his Christian name, up to Fig. 70).

There are, however, many more cases to be found where the writing of the Christian name is large and wide, in contrast to a surname composed of small and stunted letters. It is an indication that to him the importance of his private life is so great that it extinguishes all social considerations. He labours under an infantile over-estimation of his private life, and narcissistically displays it in all his public relations.

From the abundance of divergencies between Christian name

and surname I should like to expound one that is constituted by a difference in the writing-angle, and we not infrequently find that the surname is slanting to the right or is upright, whilst the Christian name or the initials are definitely slanting to the left. This displays a rather acute conflict between the writer's private and social life, which according to the slant to the left in the Christian name may be traced back to an affective relation towards the writer's childhood, or perhaps a repression of unpleasurable experiences in childhood. Also writing errors which repeatedly and exclusively occur in the Christian name as well as very narrow writing in the Christian name and wide writing in the surname allow of similar interpretations. A detailed analysis of such discrepancies can only be done in connection with an analysis of the entire handwriting.

To explore the problem of self-assuredness in all its nuances and shades we have to consider, apart from size and difference of length in handwriting, over- and under-emphasis at the beginning of a word, the manner in which the personal pronoun "*I*" is written, and the penning of the signature, and to weigh them carefully against each other. If we proceed in such a manner we can achieve results of great differentiation and reliability. As it would take up too much of the available space to illustrate all those combinations by examples, I must be content with the above exposition, which will give the reader some idea of the complex nature of the problems involved.

CHAPTER 22

THE WRITING OF AN ENVELOPE

THE manner in which the address is written on an envelope seems to be so conditioned by its very purpose that we are inclined to dismiss as improbable the assertion that it could tell us something about the psychology of its writer. In fact the writing on the envelope or its comparison with that in the letter proper is graphologically most revealing, though not in regard to the character of the entire personality, but to several very important traits of character which frequently cannot be gathered at all, or only less clearly, from the letter proper.

The purpose of the writing of an address is that the letter should reach the addressee without any difficulty. This purpose is best served by a high degree of legibility, distinctness, and clearness of the writing and its arrangement; and accordingly many people actually do write more legibly on the envelope than in the letter itself. Others, however, and their number is great enough, are unable to achieve that purpose adequately. They write the address so indistinctly or ambiguously that it needs all the skill and experience of the postman to trace the addressee. Since the sender of such a letter is naturally just as much concerned that his message should reach the addressee as the one who writes legibly the fact that he so obviously fails to fulfil the purpose of the writing of an address becomes definitely significant.

An illustration of such an instance is given in Fig. 151. It is supposed to read: "H. J. Jacoby, Esq., 44, St. John's Wood Road, N.W.8." The name is completely illegible, and the number of the house can be read either as 44, 77, or even 99. And it needs one of

those reliable Post Office experts at decipherment to establish the name of the street.

Such a case of illegibility on an envelope signifies psychological difficulties in a writer to observe conventional considerations and to convey his meaning clearly and intelligibly. It indicates a special difficulty or a disturbance in regard to adaptation which is characteristic of people who are difficult and troublesome in personal as well as social intercourse, either being obtrusive and tactless or clumsy.

The envelope is, as its name conveys, a wrap that envelopes the body of the letter, that is the intimate part of the communication, as a garment covers the body of a person partly to protect and partly to adorn it. Consequently the writing on the envelope is in the same way as the dress of a person symbolic for his exterior, expressive of his attitude towards the outside world: how he wants to appear in the eyes of the others and be judged by them, how he behaves outwardly, and how he fulfils his social duties and obligations. The writing on the envelope is particularly instructive when it is at variance with the writing of the letter proper, for it shows that appearance and actuality differ, that the outward behaviour and the inner attitude of a person are at variance as well. A few instances may illustrate this assertion.

In Fig. 152 we find a not excellently but fairly well arranged example of envelope writing which, above all, is legible and spontaneously and unaffectedly written, and with the exception of the word "London," which, for the sake of clearness, was done in script, the writing is in no way different from that of the letter proper. This agreement, as well as the unaffectedness of the writing, permits of the conclusion that the writer is natural, genuine, and unconstrained in her daily life and in her social relations. She has no wish to appear other than she really is. Her bearing is unpretentious and unadorned, she does not disguise her real being or wish to be inscrutable, she wants to be intelligible, and she is full

of consideration for others, unaffected and willing to adapt herself, and is thus altogether in contrast to the writer of Fig. 151, whose lack of consideration and adaptability clearly emerges from the illegibility of his envelope writing.

Fig. 153 gives the envelope writing of a person whose handwriting in the letter proper is much freer and more unconstrained, and, above all, larger and wider. We conclude from this divergency that the self-confidence of the writer is greater than would appear from his outward behaviour, which is more self-conscious, uncertain, and inhibited than necessary. He is a person who fundamentally may be certain of himself and of his work, but before strangers and in social life generally easily loses that assuredness and finds it difficult to assert himself. He has not the natural response which is characteristic of the writer of Fig. 152. In society he has great difficulty in maintaining his own self and not allowing himself to be squashed or brushed aside by people who display a greater amount of self-confidence. All this we can gather more forcibly from a comparison of his handwriting on the envelope with the letter proper than in that of the latter alone.

In Fig. 154 the position is reversed. The envelope writing is much larger and shows more pressure than the writing in the letter proper. This indicates that the self-assured demeanour of the writer is a pose that lacks in sincerity. We may further conclude that she speaks in a loud voice, that her movements are calculated to attract attention, that she dresses conspicuously and continually emphasises her self-assuredness in her manner and in her social relationship. The envelope has the effect of a loud and conspicuous commercial poster. Whereas Fig. 153 depicts a person who is too shy to assert himself, Fig. 154 is characteristic of a bold, over-bearing, and over-excited demeanour. In the one case too much importance is ascribed to external appearance and effect, and in the other not enough. In Fig. 153 too little interest is displayed, and too feeble

an effort is made for social relationship, whilst in Fig. 154 too much energy is spent on outward show, which detracts from the adequate amount of force and interest that should be devoted to a more intimate, private, and personal life as represented by the body of the letter.

Another divergency can be frequently observed: the envelope writing is mannered and stylised, whilst the writing in the letter proper is a banal kind of cursive. This indicates that the writer's demeanour serves as a mask behind which his personal being or the private and personal facets of his being are hidden. An analysis of the envelope writing is, however, not sufficient to ascertain whether the writer has adopted this attitude because he is neurotically afraid to mix with people, or because he tries to conceal certain personal peculiarities, or has fraudulent intentions.

In many countries it is customary to underline the name of the town or country in order to make them stand out. In a good many cases we see, however, that all the lines of which the address is composed are underlined, in some cases severally and with a ruler. The writer is not content with the underlining of the name of the town, but indiscriminately underlines every word, which means that every word appears to him of equal importance, thus, of course, defeating the very purpose of underlining which is to give special emphasis. We find this particular habit in envelope writing with people who have not the faculty of clearly distinguishing between that which is important and that which is unimportant, in social intercourse, demeanour, clothes, and so forth, and consequently persist with great obstinacy and stubborness in emphasising and stressing trifles as if they were essentials. As a rule it is a feeling of personal frustration which impels such writers to demand that even the most unimportant features in their personal appearance and behaviour should be appreciated and observed by others as important.

Apart from the so far discussed variations of handwriting as regards legibility and the mentioned divergencies between address and the letter proper there is another feature of graphological importance in envelope writing: the spatial arrangement of the address. We find that the spatial arrangement employed by the same person is of surprising constancy considering the great number of psychologically interesting variations in the arrangement of the words in addresses written by various writers. The following examples will bear this out.

Fig. 156, for instance, could serve as a model for clear and well-defined spatial arrangement. The address harmoniously occupies the central section of the envelope surface and this provides—although the forms of the letters are unobtrusive and simple—a harmonious and aesthetically pleasing picture. The legibility is increased by the clear articulation of the words. We deduce from this specimen of envelope writing that the writer in his behaviour towards others is considerate, intent to convey his meaning in the easiest manner, and able clearly to articulate and lucidly to arrange things. This quality makes it considerably easier for people with whom he has social contacts to deal with him, and we may presume that he is obliging to strangers, and will deal with their requests in a sympathetic manner.

In Fig. 157 the spatial arrangement is strangely split up: the name of the addressee is placed in the upper left-hand corner, the name of the street and the town in the lower right-hand corner, which leaves a large empty surface in between, thus breaking the continuity of the superscription. The reader will recall that an emphasis of the upper region in handwriting signifies an emphasis of the spiritual and intellectual attitude, that of the middle region an emphasis of the social and emotional, and that of the lower region an emphasis of the material attitude. If we apply this to our example of Fig. 157 we can say that the writer in her external behaviour

and in her social relationship will respond intellectually and materially, but not emotionally. On account of this lack of emotional response the deeper reasons of which cannot be ascertained from her envelope writing alone, her personality does not react harmoniously and with poise, but is conflicting in her intercourse with others. This is the predominant impression caused by the gap in the spatial arrangement of her envelope writing.

In Fig. 158 we observe a different spatial arrangement: the address is placed too high on the envelope, thus conveying the impression of hovering in the air. A writer of that type does not sufficiently consider material reality, he tries to transport himself from reality, practical obligations, and so forth, into a world of dreams with the effect that he actually does find himself "up in the air," losing the ground under his feet.

We find the opposite situation in Fig. 159: the writer places the address too far down, and this is emphasised by a tendency to let her lines and words descend. Considering the size of the available surface the writing seems to be pressed to the ground like a lame bird, which expresses that the writer clings too one-sidedly to the material-practical and palpable side of her social relationship. Whereas the writer of Fig. 158 seems to fly away to an imaginary world, the writer of Fig. 159 appears to be chained to the earth and materiality. The writer of Fig. 158 never sees material reality as it actually is, but through the prism of her imaginative mind; the writer of Fig. 159, however, makes herself too dependent upon the material world, and is easily depressed and dispirited by practical difficulties. Both, as we can see in their envelope writing, are assuming too one-sided an attitude in their demeanour; the writer of Fig. 158 is too enthusiastic and the writer of Fig. 159 is too disillusioned, too earthbound, ponderous, and depressive.

There is not only a preference of the upper and lower half of the envelope for the writing of an address, but as will be shown in

the following examples preference for the left-hand and right-hand sides as well.

In Fig. 160 the address is moved to the left-hand half of the envelope. We recall that tendencies to the left in handwriting signify our attitude towards our own ego, tendencies to the right, our attitude towards our fellow-beings, and that, in addition to this, the left-hand side from which the writing movement spreads symbolises, in terms of time, our past, our memories, etc., and the right-hand side accordingly our future, our expectations, etc.

Thus the moving towards the left and the shrinking back respectively from using the right-hand half of the envelope in Fig. 160 reveal that the writer is not looking for help and support from others, but self-sufficiently prefers to rely on herself, that she is not obligingly-friendly in her demeanour, but egocentrically-reserved, shy, and perhaps forbidding. We can also conclude that her past means more to her than her future, that she is actually afraid of the future, and therefore clings even more desperately to the memories of the past. People like that are loath to make new friends, and obstinately and loyally hang on to the friends of their youth; relations who once had a meaning for them preserve that meaning for ever.

In Fig. 161 we find a complete opposite. It has a strange and remarkable effect to see that only the extreme right-hand side of the large surface of the envelope is used. The writer tries to rid herself of her past, tries to avoid past memories. The envelope writing, however, does not provide sufficient analytical material to decide whether for her the past holds strongly unpleasurable experiences. But we can conclude from the exclusive use of the right-hand side that the writer is craving for support and inclined to seek advice, protection, and help from others rather than to use her own initiative. Whereas the writer of Fig. 160 probably prefers her own society to that of others, the writer of Fig. 161 is desirous of social

contact, and can hardly bear to be alone with herself and her memories.

These few instances may suffice to demonstrate that the writing of an address allows of many variations which have their psychological reasons and, therefore, psychological significance. Although the envelope will tell us less about the deeper layers of the human mind than the letter proper, it can claim a certain importance for the psychology of the demeanour of the writer about which often less enlightenment can be found in the actual letter.

PART III

THE APPLICATION OF GRAPHOLOGY

CHAPTER I

ANALYSIS OF A HANDWRITING

ANALYSIS OF HANDWRITING, FIG. 111.

I. *Preliminary Remarks*

1. Sex of writer:	feminine.
2. Age of writer:	thirty-four years.
3. Nationality:	British.
4. Occupation:	Secretarial.
5. Other noteworthy traits:	none.

II. *Materials*

1. Size of the material:	four pages of twenty lines each.
2. Penholder:	fountain pen.
3. Pen:	pointed, hard.
4. Ink:	fluid.
5. Paper:	free of fibre, slightly rough.
6. Impediments of a mechanical, physiological or psychological nature:	none.
7. State of graphic maturity:	complete graphic maturity.

The written material is suitable for psychological analysis.

There is no reason why the psychological interpretation of several, or of all, features of the handwriting should not be undertaken.

III. *Description of the Features of the Handwriting*

1. Legibility: Parts of letters and occasionally whole letters are missing (for example, the *o* in "to"): likeness of several forms (*r* and *v*, compare for example, the *r* in "German," line 10, with the *v* in "evening," line 11): varied forms for the same letter (*t*, *y*, *f*, *p*, and others): likeness of entire words ("have," on line 8, is to be read as "here").

The handwriting is rather illegible.

2. Tendency to the right and left:

Tendency to the left:	Middle zone:	The initial strokes of the *t* in "to" on line 2 and of the *G* in "German" on line 10 start with a slight turning to the left.
	Lower zone:	The loops of the *f*'s and *p*'s are drawn to the left: line 4, "of"; line 7, "figure": line 8, "played" and "part": line 9, "policy" and "of": line 11, "of."

The handwriting has very little tendency to the left.

Tendency to the right:	Upper zone:	Many omissions of writing movements to the left which were taught at school (for example, in "brilliantly," on line 5 the *i* is connected with the first *l* and the first *l* with the second *l* in such a manner that the loops which in the prescribed way should be drawn to the left are omitted, so that the *i*-dots are connected to the right, "brilliantly," line 5, "English," line 11): many *t*-bars hurrying ahead of the letter to the right (lines 1, 2, 3, 7 to 11, especially clear in "important" in line 8).

Middle zone: Final strokes prolonged to the right ("at," line 1: "last" and "to," line 2: "think" and "it," line 4: "made," "most," line 6: "to," line 7: "it," "must," "to," and "accent," line 10): transformed and clipped letters with a tendency to the right (*r* in "wonder," line 3: "Albert," line 6: "part," line 8: "country" and "strain," line 9: the *e* in "have" and the second *e* in "been," line 1: "taken" and the second *e* in "seen," line 2: second *e* in "keep," line 10: "whole," line 11: *v* and *w* in "have," line 1, and "was," line 2: "what," line 4: "evening" and "however," line 11, and several more clipped letters).

Lower zone: *y*-and *g*-loops turned to the right (in "you," line 4: "immensely," line 5: "played," line 8: "policy" and "country," line 9: "English" and "evening," line 11: omissions of the prescribed loop to the left in "Regina," line 3: "enjoyed" and "brilliantly," line 5: "sympathetic," line 7: "really," line 8. The shape of the *p*'s changes frequently).

Analysis of Handwriting

The handwriting shows a strongly emphasised tendency to the right.

3. Emphasis of Zones: The upper and lower zones are very irregularly stressed (compare the varying height of the upper length of *t*, *h*, and *f*, and of the lower length of the *f*, *p*, and *y*: as compared to the middle zone, which is neglected, they are emphasised).

4. Size: The writing is definitely small, with slight irregular oscillations of height. The word "I" and initials are occasionally enlarged (compare the initial *t* in "the" on line 9 with *t* in "country," "what," and "strain" on line 9).

5. Differences of Length: The long length letters vary greatly in extension (compare the three *h*'s in line 9: the *t* in "most," line 6, with the *t* in "part," line 8: *y* in "really," line 8, with *y* in "country," line 9, etc.). Considering the small height of the letters of the middle zone, the difference of length is in the majority of cases great or very great.

6. Writing Angle: The inclination of the letters is that of moderate slant to the right, which is continuously undergoing slight changes (compare the angle of the *p* in "part," line 8, with that of *w* and *h* in "what," line 9, or the angle of the *H* in "Housman's," line 3, with that of the *H* in "However," line 11, etc.). Furthermore, there are quite a number of increasingly upright or reversive downstrokes (compare *b*, *r*, *i*, and *i* in "brilliantly," line 5, *o* and *u* in "would," line 4, and many more examples).

The handwriting is, therefore, moderately slanting with irregular changes, and occasionally there is a tendency to assume an upright angle or reversively to topple over to the left.

7. Width—Narrowness: The handwriting has width (compare *w* and *n* in "Lawrence," line 2, *n* in "wonder," line 3, etc.), but also narrow parts (*n* in "think," line 4: *u* and *n* in "country," line 9). Wide passages are more numerous than narrow ones although not to such an extent as seems to be the case at the first glance (spacing between the letters must not be confused with primary width).

The handwriting is, therefore, definitely wide with irregularly occurring narrower passages.

8. Form of Connection: The form of connection is undoubtedly thready.

9. Degree of Connection: Shorter words are usually written in one uninterrupted movement ("been," line 1: "what" and "would," line 4: "made," line 6: "keep" and "accent," line 10: "whole," line 11): in longer words up to five letters are connected (*-ctori-* in "Victoria," line 3: *-mmens-* in "immensely," line 5: *Howev-* in "However," line 11): occasional linking up of *i*-dots (first *i* in "brilliantly," line 5: the *i* in "English," line 11). Besides these instances of connection in the handwriting there are many unconnected parts (always keeping in mind that breaks to apply *i*-dots or *t*-bars and similar signs do not count as unconnectedness). They are not arranged according to syllables or other indications of regularity, but unrhythmically: especially good

instances of unconnected words are "Albert," line 6: "strain," line 9: and "English, line 11. But all these unconnected passages have one important peculiarity in common: the letter after the break is continued exactly at the place where the connecting strokes would have ended, apart from a very few exceptions (compare, for example, the *-ng* after the *i*-dot in "evening," line 11, or the *a* after the *i*-dot in "Victoria," line 3, or *h* after *W* in "What," line 9, and many other instances).

The degree of connection is, therefore, rather variable: well-connected parts are followed by unconnected ones: but in almost all cases the certainty of aim in connecting up is unimpeded even after breaks.

10. Spacing: Letters, zones, and words are clearly set off, the distances between the lines vary, these sometimes being crowded together. (The *g* of "Regina" and the *h* of "think" in lines 3 and 4 are entangled.) For the changing distance between the lines, compare the distances between lines 7 and 8 with those between lines 8 and 9.

11. Direction of lines: On the whole ascending, occasionally wavy.

12. Regularity: Writing angle: oscillating.
Width: ditto.
Size: ditto.
Lines: ditto.

The handwriting is therefore irregular, but not so extremely as the reader might think, for these oscillations of angle, size, etc., never assume an extravagant degree as is, for example, the case with the handwritings in Fig. 98 and Fig. 120.

13. Pressure: The natural pressure exerted by the writer is weak. The fountain pen had often been turned during the act of writing: the pressure is much more often exerted laterally to the right than in the direction of the downstrokes. Another peculiarity will be found in the sudden increase of pressure towards the end of many downstrokes (*I*, line 4: *t* in "the," lines 9 and 11: *y* in "played," line 8, and in "policy," line 9, etc.).

14. Speed: Chief features indicating quickness:

On the whole smooth, sure execution of strokes: *i*-dots mostly comma-shaped: increased tendency to the right: mostly curt and precise initial strokes: many prolonged final strokes: rarely a change of direction when breaks occur: simplification and neglect of forms.

Secondary features indicating quickness:

Ascending lines: threads: predominant width.

Chief features indicating slowness:

A few undecisive and shaky passages (*t* in the first "the," line 9: strokes leading from *r* to *t* in "part," line 8: the double *l* in "really," line 8: *e* in "sympathetic," line 7):
a few dot-shaped *i*-dots.

Secondary features indicating slowness:

i-dots close to the downstroke of the letter; a few narrow passages.

The handwriting, therefore, was executed with especial spontaneity and quickness.

15. Evenness: The evenness of the handwriting is disturbed by the unequal distance between the lines and the uneven length of the strokes in the upper and lower zones.

The handwriting is uneven.

16. Naturalness and Originality: As already indicated by its quickness the handwriting shows a high degree of spontaneity and naturalness: furthermore, there is a very radical deviation from the forms taught at school.

The handwriting is, therefore, definitely natural and original.

17. Pastiness and Sharpness: The handwriting is of a delicate pastiness, but displays a few sharp and dart-like strokes (for example, in the greater number of *t*-bars).

18. Fulness and Leanness: The handwriting in all three zones is predominantly lean, occasionally fuller parts in the lower zone, and even more rarely in the middle zone.

19. Letter formation: Many simplifications (*l*, *b*, *h*, *t*, and *f* are often written with the elimination of unessential elements of form), but even more pronounced is the neglect of form (many letters were written omitting essential elements of form): besides, whole letters are sacrificed (*o* in "to" or "of," lines 1, 2, 4, 7, 9, and 10). There are no important enrichments or flourishes.

IV. *Psychological Analysis of the Features of the Handwriting*

1. *Legibility.*

As we have found, the handwriting is rather illegible. The suspicion whether this is the conscious intention of the writer to

make herself impenetrable can definitely be refuted, for the irregularity and the quickness of the handwriting clearly reveal that she does not keep her handwriting under control, but writes spontaneously. Considering the originality of form, the quickness and the threadlike connection we may gather from the illegibility of the handwriting that she does not consider herself to be bound by the customary conventions of life, but chooses her own way irrespective of what the reactions of others may be to her attitude.

2. *Tendency to the Left and Right.*

We were able to establish that the tendencies to the right predominate to such an extent that the balance is definitely disturbed to the disadvantage of the tendencies to the left. This assertion is strengthened by the observation of a number of other features emphasising the right or left side. Further emphasis of the right-hand side discovered by us are: the moderate slant to the right, the prevailing width, the threadlike connection (which is another expression of the impulse to advance to the right), and predominantly horizontal or rightward pressure, and the quickness; whereas the emphasis of the left is poorly represented by occasional attempts to assume a more upright or reversive angle and occasional narrowness.

We can deduce from this that the libido of the writer is very onesidedly directed to goals which are in the outside world and in the future, neglecting her own inner world, and showing no interest in the past. Since the predominance of tendencies to the right is prevailing in all three zones, we may come to the following conclusions for each of them:

Emphasis of tendencies to the right and absence of tendencies to the left in the upper zone.

The writer is always thinking ahead, mentally she is a speculative

type, inclined to plan things in advance. She strives to establish intellectual contact, but at the same time—which is shown by the prolonged and extremely pointed and mostly high-placed *t*-bars—intellectually to dominate and to extend her personal intellectual sphere of power over others, and she likes to attack and to criticise. Intellectually the writer has emancipated herself from her past: introspection and retrospection are neglected. She does not care to concentrate in her own mind upon her ego, but prefers to think about other people. If her own self does occupy her thoughts she only thinks of the future that lies before her. To sum up, we may say that she prefers to speculate on the future and to let her thoughts circle round others than to meditate about her own person.

Emphasis of the tendencies to the right and neglect of the tendencies to the left in the middle zone.

Also in her emotional life the writer seeks to establish contacts and relationships with others, but as she does not rest sufficiently in her own self she easily loses herself to the outside world. If she can be active and enterprising for others, her feelings are aroused and filled with life, but not if her own affairs are concerned. This reveals a strong social interest and a readiness to sacrifice herself, but at the same time her weakness to resist outside influences, which springs from her one-sidedness.

Emphasis of tendencies to the right and to the left in the lower zone.

In this zone we find again a predominance of tendencies to the right, but there are also some definite tendencies to the left. In her instinctive world egocentric impulses and tendencies towards the past are mingled with those directed towards others and the future. In the sphere of instinct the writer does show a relationship to the outside as well as to the inside world, but as is clearly shown by

the changeableness of these tendencies, also instability and uncertain groping.

3. *Emphasis of Zones*

We have found that whilst the upper and lower zones are emphasised, the middle zone is neglected. The fact that the upper zone is emphasised denotes that the writer is interested in the intellectual and abstract spheres, the emphasis of the lower zone that her instincts are alive and restless. The neglect of the middle zone, however, shows that the writer is not well centred, that she is unsettled and unstable in her emotional reactions and attitude towards everyday life and neglectful of her own emotional needs.

4. *Size*

The unusual smallness of the handwriting shows that the writer's attitude towards reality is matter of fact and sedate: she is inclined to fulfil her daily duties, and is not given to states of ecstasy and fantastic wanderings of the mind. But certain characteristics of a small hand, such as great precision, careful observation of detail, or talent for minute work, do not apply in our case, for the careless and neglected execution of the letters, the threadlike connection, and the irregularity of the movements completely exclude such an interpretation.

On the other hand, the striking smallness clearly reveals a certain amount of faint-heartedness and inferiority feelings combined, however, with a high ego-ideal, for a strong craving for self-esteem and self-respect can be deduced from the large "*I*'s" and initial letters we discovered in the handwriting.

Furthermore, we have found, on account of the tendencies to the right, that the writer has the desire to get away from herself and from the past. The reason for this we have discovered now in the smallness of the handwriting which revealed her inferiority

feelings to us. The emphasis of the initials and of the "*I*" tell us that her ego-pretensions are great: the smallness of her writing, however, reveals her feelings of being unable to live up to her pretensions, and consequently she begins to suffer from inferiority feelings. Thus the emphasis of the tendencies to the right indicates a means of getting away from her inferiority feelings, which is to give herself to the outside world.

5. *Difference of Length.*

We have found the difference of length considerable and irregular. In her world of ideas and instincts, therefore, she harbours ardent and never resting ambitions, wishes, and interests. She tries to attain and undertakes many things which constitutes a danger of frittering away her energies. She is not yet able to reconcile her will with her powers, which makes her restless and unharmonious.

The smallness of the middle zone and the great difference of length are inter-related, for if the handwriting were larger the difference of length would be reduced. In regard to this we may be justified in maintaining that it is the very smallness of her handwriting—that is to say, her appreciation of facts and her sedate attitude in matters of reality on the one hand, and her inferiority feelings on the other—which must be the cause of the great and irregular difference of length which are expressive of her personal ambitions, and her dissatisfaction. We have already gathered from the emphasis of the tendencies to the right that the writer devoted herself to the outside world, and intensified her social relations with a view to escaping from her inferiority feelings. Now, in the great difference of length we have discovered another way by which the writer tried to get the better of her inferiority feelings: the way of attainment, of never being content, the restless seeking after new spheres of interest. To the extent to which she is unsuccessful in transforming her striving into activity and achievement and thus realis-

ing them, she will be unable to alleviate the tension and the discrepancy between her inferiority feelings and her ambitions, leaving her dissatisfied and discontented. Furthermore, the irregularity of the extension of the difference of length we discovered, shows that the periods of intensified striving have to be atoned for by periods of inert fatigue.

We have found that the handwriting is uneven, and that the irregular and great differences of length contribute an important factor to unevenness. This, however, confirms the conclusion that the writer has no centre, and is still unable sufficiently to balance her powers and her potentialities, which makes her to a certain extent divided and unharmonious.

6. Writing Angle.

The moderate slant to the right heightens the validity of the conclusions which were inferred from the strong emphasis of the tendencies to the right, indicating once more that the writer seeks to establish contacts with the surrounding world. The slight oscillations within the range of this slant to the right are an indication—the more so if we consider the disturbed evenness of the handwriting—that the writer is too sensitive and too irritable to meet the impressions from outside with inner firmness, which means that her strong susceptibility makes her uncertain, suggestible, and easily influenced.

The tendency to make her middle zone increasingly upright, and even reversive, reveals the inner struggle against her suggestibility, which she has in everyday life, trying to ward off the daily occurring impressions by control, reserve, and caution. We can, therefore, be almost certain that her feelings of sympathy very often radically and abruptly turn into feelings of antipathy, which, however, do not last as is shown by their almost exclusively sporadic appearance. From the previous features we may infer that her

reactions of antipathy set in whenever she has the feeling that she has been subjected to too strong influences, or that she had been too generous with her feelings of sympathy. The irregularity of the writing angle shows how incalculable and ever-changing her feelings must be, especially puzzling to those who try to exploit to their personal advantage the fact that she is easily influenced, when they encounter her unexpected and sudden resistance or refusal to fall in with their wishes.

7. *Width.*

The prevailing width of her handwriting is expressive of zeal, a definite inclination towards her fellow-beings, emotional as well as economic magnanimity, but considering the irregularity, speed, neglect of forms, threadlike connection, etc., we find also a lack of thoroughness, impatience, a weak resistance to influences, and occasionally thoughtlessness.

The narrow passages which occur occasionally and irregularly indicate inhibitions which appear quite suddenly and incalculably: the writer is seized by the sudden fear that she had been too generous in her feelings and with her money, and that she ought to be much more economical in both. That she is incapable of being consistent and reserved, to control herself or even to react in an unspontaneous manner is made clear by the fact that the narrow passages only appear sporadically (like a sudden wave of fear of having been too unselfishly generous followed by an impulse to check this generosity), and also by all the features which indicate spontaneity, instability, and a certain inconsequence as irregularity, threadlike connection, quickness, unevenness, etc.

8. *Form of Connection.*

The handwriting is unmistakably thready— which conveys that the character of the writer is unstable, and that her attitude changes

according to circumstances. The fact that she has not adopted a definite and fixed point of view gives her great mobility, and does not narrow her down to certain principles, and it helps her psychologically to understand other people, effectively and quickly to adapt herself to changing conditions in life. She can also concentrate upon changeable and varied spheres of work, switch over from one person to the other, from one task to another with perfect ease. She is very alert and quick in negotiations, always ready to adopt a new line of attack or defence without letting herself be pinned down to a certain point if she does not wish it.

The thready connection shows us even more clearly than the other features of unstableness that her character is not firmly centred, but consists of blurred, unformulated, and oscillating attitudes. The thready connection is but another confirmation of the high degree of suggestibility, and that she can be easily influenced. The indefiniteness of the threadlike connection shows that the writer is capable of absorbing varied impressions vividly, of avoiding difficulties and obstacles, although, on the other hand, the writer is not firmly anchored in her own self, rebels against all compulsion, prefers a compromise to a clear decision, is unable to occupy herself with the same matter for a long time. Again the thready connection reveals that she can adjust herself to the needs and requirements of other people, but not to her own.

9. *The Degree of Connection.*

Regarding the degree of connection we observe a frequent unrhythmical change between connected and unconnected parts. From that we may gather a certain lack of unity and a changeability of the writer in her pursuance of practical aims, in her relationships with others and in her process of thinking. But there are, after all, well-connected parts and a clever way of linking up the *i*-dots with subsequent letters, and above all her certainty of

aim, for there is hardly a change of direction after breaks. This means that the writer is extremely apt to see how things are connected, to establish relationships and contacts with and between people, and smoothly to associate her ideas. Connected with speed her skill in achieving this continuity in the linking up of letters suggests a nimble brain and a great ease of perception and powers of combination. The memory of the writer—in accordance with her way of connecting letters—is much better suited to general ideas than to details, dates, and isolated items, although we know from the smallness of her writing and a certain aspect of the unconnected parts that she has quite a good appreciation of facts.

10. *Spacing.*

Her spacing reflects her genuine efforts to attain a certain intellectual order, a wide mental range, and clearness of judgment. That she is not completely successful in her endeavours is revealed by the irregular distance between the lines. The obstacle is her impulsiveness which comes out in the irregularity, quickness, etc.

11. *Direction of Lines.*

Her impulsiveness is also expressed by the ascending lines—as well as her élan. Full of expectations and hopes she advances into the future. The fluctuating course of the lines again shows her sensitiveness and her impressionability, the vacillating of her mind on account of her instability which we have already discovered with the help of other features.

12. *Regularity.*

The handwriting is—judged by its angle, size, and direction of lines—definitely, although not extremely, irregular. The writer is an emotional and impulsive type rather than a strong-willed person. She is sensitive, is open to all impressions, and of a natural and

innate liveliness. She avoids boring, one-sided, and pedantic people, and most deliberately shuns all work that might be monotonous and commonplace. Her unrestrained nature rebels against rigid laws and personal compulsion. Self-discipline and a sense of duty are not unknown to her (since the irregularity is not extreme), but she does not discipline herself for the sake of discipline at all costs.

The amount of discipline which is required for the realisation of her interests and aims need not be great, for it is sufficiently supported by the strong stimulus of her interests. But she is unable to muster perseverence, conscientiousness, and precision for monotonous work which does not interest her in the least. In such a case she becomes irritable, distracted, annoyed, and bad-tempered. She is too much out of the ordinary, impressionable and sensitive to be able to eliminate or to suppress her personality in her work. Whilst she is quite efficient in work which demands a lively personality—although she is rather uneven in her accomplishments—her working power is reduced and impaired if her work demands nothing but mechanised routine. It is this very liveliness which is conditioned by her irregularity, and also by her naturalness and original personality, which makes her much more suited for activities which necessitate working with other people than those where she has to deal with dull matters. Or, to use a comparison: she would rather efficiently negotiate for hours with various people in various languages on various subjects than to copy five thousand addresses without being disgusted.

13. *Pressure.*

The weakness of pressure—which, however, does not imply its complete absence—expresses the spiritual and mental alertness of the writer. The weak pressure confirms what we have already learnt from the thready connection, that she dislikes violent argument and controversy: she prefers subtleness in the treatment of

people and affairs to a display of forcefulness. Her delicacy and sensitiveness are underlined by this weakness of pressure. The fact that the pressure is chiefly exerted in movements to the right reveals that she is far too much absorbed by people, and that without even trying to resist her impulse she places her energies too generously at the disposal of those (the right-hand side) who approach her. The lateral pressure to the right is not counteracted by sufficient vertical pressure to establish a proper balance, which means that the writer draws too much upon her frail energies to assist others, thus depriving herself of all resources for her own use, and mercilessly exploiting her own self.

14. *Speed.*

The considerable quickness of her writing movements shows us that the writer is a spontaneous and quickly reacting person. When dealing with the feature of connection we found that there is a certain nimbleness and ease with which she connects her ideas. This nimbleness and her speed are a decisive expression of her tempo at work. She works zestfully and with élan, but somewhat carelessly, overhastily, and forgetfully (for the quickness of her writing is combined with a neglectful treatment of the forms of the letters). Considering that this quickness is combined with a lack of evenness, we shall not be wrong in supposing that the writer can be very impatient, nervous and irritated if she has to deal with clumsy and slow people.

15. *Evenness.*

From the impaired evenness of the handwriting to which we had to refer severally, we gather that the writer is a highly excitable person. Calmness, collectedness, serene contemplation, and harmony are as foreign to her as indifference and neutrality. In her sensitiveness she is affected by all things going on around her which makes

it difficult for her to find inner poise. Changing moods, distraction, perturbation, and irritation are some of the consequences. But her personality is too finely organised and out of the common ever to degrade herself by resorting to such banal forms of sympathy as sensationalism, curiosity, and gossiping.

16. *Naturalness and Originality.*

The writer has a natural, colourful, and original personality.

17. *Pastiness and Sharpness.*

The pastiness of the handwriting shows that the writer is capable of enjoying things aesthetically, and the tender texture of the pastiness indicates that she prefers to indulge in refined and differentiated enjoyments rather than in crude and sensually primitive pleasures. In art, for instance, she will be much more attracted by soft and subdued colouring than, say, by the robust sensuality of a Rubens. The few instances of sharpness in the handwriting which we previously referred to in connection with the *t*-bars pointing sharply to the right, tell us that the writer can be a very effective critic.

18. *Fulness and Leanness.*

From her predominantly lean handwriting we can deduce that the writer is capable of sagacious and abstract thought. Her intellectual powers are more highly developed and trained than her imaginative and perceptive faculties. To give free play to her imagination is not in her line, but she is very good at analytical penetration, endeavouring to get to the heart of things. Furthermore, we may infer from the leanness of her handwriting that she hates fantastic and exaggerated expression and style, but would rather favour the simple, rational, and concise mode of expression which conveys the contents briefly.

19. *Letter Formation.*

The simplifications which do not occur too often signify that the writer endeavours to understand and to grasp the essential things in life, whereas the much more frequent instances of neglect indicate that the writer on account of her impulsiveness is apt carelessly to skip essential and important points. We see, however, in the simplifications and in the originality of the handwriting that she has a good disposition for clarity, discrimination, and safe and mature judgment. On the other hand, if we interpret instances of neglect in the light of quickness, irregularity, threadlike connection, a lack of evenness and great difference of lengtn, we find but another confirmation how easily disturbed and upset the writer can be. She is inclined to allow many more impressions to enter her mind than she is able mentally and spiritually to assimilate. Consequently they are all reduced to the same level, and she becomes rather uncertain which impressions are important and which are unimportant, thus blurring her judgment.

V. Short Résumé

No repetition of all the detailed observations will be attempted in the following outline of the character, but just a terse summary.

The writer is a sensitive, alert, and unsettled person. She is susceptible to many impressions, able quickly to adjust herself to various people and circumstances in life, and active and striving in many respects and ways. Her wide range of interests comprises social, psychological, literary, and aesthetic problems which she studies and pursues with great zeal. She is equally interested in the destinies of other people, is very good at establishing relationships between them, and tries to help, to advise, and to mediate between them. Her various spheres of interest are well supported by her penetrating intellect, her adroitness, her quick grasp, and her skill in combining things.

She is greatly absorbed by all these various interests. She does not economise her energies: she is far too impulsive, suggestible, and easily influenced to be able to get a grip on herself and to impose a certain restraint. She is dabbling in too many things, thus frittering away her energy. The various and numerous impressions bombard her in such quick succession that it is impossible for them to sink in, for her to assimilate or to digest them properly, one impression driving away the other. That is the reason why all these impressions which come to her from her numerous intellectual and human interests do not bring to her inner clarity, but irritate and make it impossible for her to find inner balance and harmony. She has no centre of her own, no solid foundation, but just tries to adjust herself to life according to the circumstances. She is helped in this by her talent cleverly to avoid conflicts, to overcome obstacles with élan and elasticity, or to go round them.

Her tempo of living is extremely quick. Her life lacks in regenerative intervals, and, therefore, in calm, relaxation, and self-knowledge. She is easily drawn into the vortex of events going on around her without retaining sufficient resources to develop her own personality and individuality.

She has actually a lively and original personality which she has neglected rather than developed: she has inferiority feelings, but tries to avoid them with characteristic nimbleness by devoting herself completely to the service of others, and of humanity in general. Thus she finds no opportunity to build up and to mould her own self and to make the most of her good and uncommon disposition: she neglects her feminine qualities, and appears to people whom she meets more colourless and impersonal than she really is according to her individual disposition. When occasion arises to come to close and affectionate contact with a person she quite involuntarily and invariably glides from the emotional into the rational-intellectual sphere, in which she feels more at home.

Therefore all such endeavours to establish close contacts are in vain. She cannot arrange her life in a womanly manner, and does not feel at home in her own self, relaxed or at ease. This neglect of her own self prevents that degree of individuation and innermost stability which is so essential for the creation of a strong and attractive personality.

Psychologically speaking the traits which have developed in her are only a section of her rich personality.

Sociologically speaking, she fulfils an important and valuable function, for she acts as a connecting link between her fellow-beings, is a mediator and helper for others.

VI. Some Specific Points

In connection with the preceding analysis, I should like to deal with some specific queries which, as a rule, accompany a request for the analysis of a handwriting. In the case of this particular analysis no such specified enquiry was made, and the points raised and discussed in the following three examples are therefore merely fictitious and chosen at random.

1. The writer is a trained teacher and secretary, but—so we assume—she cannot make up her mind which career she ought to follow. She asks the graphologist to decide from her handwriting for which job she is better suited. Now what will be the answer to this specific query?

The graphologist will find a number of points and dispositions which are essential in a good teacher: she grasps things easily and quickly, and has a good memory for learning matter, particularly if the subjects are of an abstract kind; also her liveliness, originality, and her wide interests speak in favour of a teaching post. Languages in connection with poetry and literature of the various nations

should be her particular teaching subject, and agree with her inclination.

But judging from her handwriting it seems more than doubtful that she would be able adequately to present and convey the teaching matter to the children or young people. As we have seen she is an uncommon and sensitive person, and capable of individual expression. It is likely that what she says will be beyond the ken of most children, and badly adapted to their capacity. She should be better with individual children, preferably talented and intelligent ones, than with a class. She has not the patience that is needed with slow children, or, perhaps, even with the moderately gifted. Not that she is lacking in goodwill towards them, she simply finds it difficult to adapt herself to the needs and the mental range of children.

The most decisive reason, however, which speaks against her becoming a teacher is that such a choice would never really satisfy her. There is nothing in her handwriting indicating pedagogical inclinations, on the contrary there are many instances pointing in the opposite direction, as, for example, her lively temperament, her aversion to discipline for its own sake, her desire for new and changing impressions within her field of activity, etc.

The graphologist, therefore, cannot advise her to enter the teaching profession.

In view of the qualities ascertained from her handwriting the writer should make a good secretary, provided she is given a certain amount of independence. The more independent the work, the more personality a post demands, the better she will be suited for it, and the more satisfaction she will derive from it. Her adroitness in dealing with people, her sure tact, her quick brain and intelligence are assets for such a position. Without going into further detail we may safely say that the writer is much better suited for the work of a secretary than that of a teacher.

2. Another lady who follows a profession intends to share a flat with the writer, and is anxious to know whether she would be a congenial partner. The enquirer wants a quiet and genial person, without great demands, reliable in money matters, somebody who respects agreements and contracts. Could the graphologist reassure her on these points from the handwriting?

The answer to this enquiry would be: the writer is tactful and a companionable and genial person. She will not encroach upon her partner's private life. It is not in her nature quickly to strike up an intimate and close relationship, and her attitude to her partner will be rather of a more impersonal and objective kind than personally emotional, though she will be well-wishing and obliging. Her personal demands will be slight, and she will probably be content with a modest amount of comfort and amenities; personal attentiveness from her partner would be gratefully accepted and reciprocated.

Her interests definitely belong to the intellectual and not to the practical sphere. Though not clumsy in practical things, she has little enthusiasm for housework, a factor which should be considered in case a division of work for the flat is contemplated between the two partners.

Temperamentally she is not a collected and calm type of person or imperturbable; but her partner can be certain that the little points of difference which so easily crop up between people living together will not lead to irritation and quarrels, but will be discussed by her tactfully and reasonably, for she can see the point of view of the other person and behave accordingly. She hates petty quarrels and haggling over trifles, and she has a strong desire for a peaceful atmosphere about the house.

As regards financial matters and binding agreements, she is likely to behave with the utmost correctness, and will look upon

her obligations not as an enforced and necessary evil, but as something to which she is bound by her honour and self-respect. On the other hand, she is indulgent and ready to help should her partner unexpectedly find herself in financial difficulties, and would not relentlessly insist on her "bond."

All these traits discovered in her handwriting prove her to be a desirable partner for the lady wanting to share the flat with her.

3. A literary agency is looking for a collaborator to assist the directors. Experience in the publishing profession and knowledge of foreign languages are essential, and we assume that the writer has the demanded qualifications. It will be her job to read submitted MSS. of books and articles, and to decide on her own if they are suitable, and to negotiate with authors, publishers, and editors, and to prepare such MSS. for publication. The agency submitting her handwriting to the graphologist wants to know whether she is suitable for the position.

The graphologist analysing the handwriting in the light of this specified query would be able to put forward that the writer's genuine literary interest as well as her critical faculties and discernment are decidedly good points for the desired position. She is well able independently to judge the possibilities and chances of a literary work, provided it is not too technical or specialised. Her great working speed, her highly-developed sensitiveness, and her quick intellectual adaptability will enable her to form an opinion even after the rapid perusal of a manuscript which would be economically an advantage to the firm. On the other hand, her rapidity makes her liable to occasional mistakes.

As she is disposed to discard her personal feelings and predilections in favour of a more impersonal and general point of view, she is capable of judging the value and suitability of a work, though personally it may not be in her line. Another asset for this kind of

work would be her good ability psychologically, literarily, and aesthetically to adapt herself to the various requirements and tastes of the reading public, quickly to associate, and to establish connections.

We have already pointed out in another connection that psychologically she is a very clever negotiator. In this specific case it must, however, be added that her sense and flair for financial matters and acquisition, personally as well as generally, is very poorly developed, so that in purely financial negotiations which will be part of her work she may be lacking in the necessary forcibleness and tenacity of a person interested and versed in commercial matters. She is, however, excellently suited for the last-mentioned demand on her activity, which is: to revise MSS. and to prepare them for publication. She can identify herself with the author and his intentions, and at the same time calculate the attitude of the prospective reader, and thus, by slight alterations or finishing touches, bring author and reader into closer contact. Considering all these points, brought out by the analysis of her handwriting, the writer can be considered as suited for the proposed position.

These few examples will give the reader an idea of the practical application of graphological findings derived from the analytical interpretation of a handwriting.

CHAPTER 2

SCRIBBLINGS OF SMALL CHILDREN

THE fact that the writing attempts of small children before they go to school are psychologically revealing is hardly generally known. Figs. 112–115 are "letters to mother" written by boys of three and a half and four, who had not yet learnt to write. Fig. 112 reveals a number of remarkable traits. The writing shows large, quick, and energetic movements, which are almost undisturbed. It keeps, more or less, well between the lines, shows moderation and restraint without giving the impression of rigidness. The oscillation in size, width, and angle in the writing of such a small child who, moreover, draws its lines quickly, energetically, and large, is slight. These writing attempts do not show much fulness, and the connections are more frequently angular than curved. All these features constitute the portrait of a fresh, lively boy who is sure of himself and possesses a healthy mind (pressure, large, quick, and undisturbed writing) and a good ability to establish contacts and to fit into the society of others (good connection and moderation). He is moderate, and at the same time purposeful, able to concentrate, constant in his likings and firm and determined to carry things out (the relatively high degree of regularity for a child of that age, the small number of disturbances, the prevailing angle). The boy is undoubtedly an independent and harmonious child.

Fig. 113 shows another but somewhat different type of a harmonious boy. The curved and full writing, in contrast to the previous case, shows imagination, dreaminess, gentleness, and passiveness. The gentleness of the writing is of an almost feminine emotional susceptibility, warmth, and impressionability. The independent and free spatial arrangement is unusually good.

Fig. 114 is reminiscent of the writing of the first boy, but some of the most important features are differently executed. The irregular, strained, and violent exertion of pressure makes it obvious that the boy must have been over-excited, and that it needed considerable effort upon his part when he wrote the "letter." The narrowness of the writing, its leanness, the considerable regularity for a child of his age, and the constraint, all taken into account, point at inhibitions, timidity, constraint, crampedness, and defiance. This child needs help to loosen and to release his ill-used energies in a normal and positive manner.

Fig. 115 in its weak pressure and unrhythmically irregular movements shows the sensibility and sensitiveness of a very unusual but nervous child. A lack of purpose and concentration, a mind easily upset and irritated manifest themselves in these aimlessly drawn and disturbed lines. This child as well needs support in his irritated and weak attitude towards a life of ever increasing demands. If that help is not accorded, the child will be driven into even greater uncertainty, irritation, and defiance.

In cases of conflicts, these four boys will react in a different manner. The first (Fig. 112) will react with determination and pluck: the second (Fig. 113) will probably try quietly to smooth out the conflicts: in the third (Fig. 114) they may lead to a violent outburst, whilst the fourth (Fig. 115) may react sensitively and feel easily hurt.

These short notes on the scribblings of these four children were selected from a series of interpretations of such scribblings which I carried out about fifteen years ago in collaboration with doctors and teachers. Tests which were repeated every second year with the same children proved that the graphologist is able to find out fundamental traits of character which is borne out by tests made more than ten years later. It may be mentioned that the line of development of the writers of Fig. 112 and Fig. 113 was straight

and harmonious, whilst the writers of Fig. 114 and Fig. 115 caused great difficulties to their educators and had to be treated psychotherapeutically. Thus the graphological interpretation of scribblings of children of pre-school age can be of value for parents, pedagogues, as well as child guidance clinics. The reliability of the interpretation lies in the fact that these scribblings show a high degree of constancy in their features, for we shall always find the same essential characteristics in the various scribblings of the same child.

CHAPTER III

THE HANDWRITING OF MENTALLY DEFECTIVE CHILDREN

FROM the point of view of the average teacher there are only two kinds of handwriting: good ones and bad ones. About ten or twenty years ago bad handwriting was invariably looked upon as an expression of ill-will on the part of the children, and they were treated accordingly. Since then the concerted efforts of doctors, graphologists, and pedagogues of various countries have been rewarded by success, having been able to prove that the bad handwritings, as apart from the normal average results, should be divided into two distinct groups: into those who do not want and those who simply cannot produce good handwriting.

The first group comprises cases of untidiness and slovenliness: the second definitely pathological cases—whether due to defective intelligence, organic defects, or neurosis.

Fig. 116, written by a boy of eleven, was submitted to me with the question whether the bad writing was due to pre-puberty, or simply general laziness and obstinacy, or defective intelligence.

That which to the layman may appear as playful ornaments (the parting of the downstrokes in the first *e* of "every," in the *d*'s of "kind" and "and," furthermore the shape of the *r*'s in "garden" and "roses," and many others) is in reality the expression of a great display of energy and the sincere efforts of the child to produce the right forms. Right at the beginning in the word "This" we find that the letters *T* and *h* are literally covered with strokes, a feature which can be observed in almost every letter. The boy who is unable to produce the form correctly at the first attempt tries to put

doctor, a graphological analysis is unnecessary: but very often it remains undiscovered for a long time, and then the teacher is inclined to interpret the unceasing restlessness and the poor writing of the child as laziness and negligence, and consequently the child will be unfairly treated, told off, punished, and over-taxed. That an early graphological analysis in such a case can lead to fruitful results I have tried to prove in an essay on "Vocational Guidance and Graphology" which appeared in the journal *Die Schrift*, published in Prague. In this essay I described the analysis of the handwriting of the fourteen-years-old son of a peasant who had just left the school of the village, and whose parents wanted him to complete his education at an agricultural college. The teacher there found after a few months that the boy was not at all unintelligent, but lazy, stubborn, and unwilling to concentrate; he thought the reason for the boy's behaviour lay in his puberty, and recommended strict discipline at home and at school. The parents, however, had never known the boy other than good-natured and willing, and therefore asked for a graphological report. The handwriting confirmed that the young lad was good-natured, adaptive, willing, and easily influenced, but it showed on the other hand that the teacher's conclusions—lack of discipline on account of puberty, with average intelligence—were wrong. It must be said, however, that the teacher, who was psychologically and medically untrained, could hardly be expected correctly to judge the intelligence of the boy, and therefore attributed everything to the influence of the village surroundings and of his puberty.

The handwriting, however, clearly showed the defective intelligence of the boy, his incapability to grasp and to order sense impressions in a coherent manner, or even properly to associate the most obvious facts and ideas. In his handwriting this is expressed in the connection of letters and strokes: constantly fresh stroke-impulses, loss of direction when connecting strokes are omitted,

gaps in words and even in letters, which is a sign of considerable incapability of association. In addition to this there are extremely unsuccessful attempts at joining up strokes, repairing with patches, meaningless dots, extreme slowness, many instances of tremulousness, uncertainty in the shaping of letters, touched-up letters, writing into already written passages, continual anticipation of letters, "word salad," that is to say, meaningless distortion of words, and so forth. What the teacher had been unable to ascertain after months, the graphologist was at once able to establish without difficulty: that the writer was not particularly inhibited by his village surroundings or by his puberty, but that it was mentally simply beyond him to fulfil the demands of school-work. The advice of the graphologist to subject the boy to a medical examination and to send him to a school for mentally deficient children was followed, for the examination of the doctor was in agreement with the graphological findings.

Improvement of Pathological Disturbances in Handwriting.

It is not only possible by means of handwriting analysis to discover such cases of defective intelligence and similar ones, but to use the graphological knowledge in order to improve the disturbed handwriting of such a child. Thus, for instance, writing material producing a rougher kind of handwriting should be given preference to pointed pens and hard pencils in cases of pathologically disturbed handwriting, for writing utensils producing much broader lines greatly facilitate the writing act, improve the appearance of the handwriting, and consequently the child will suffer less from inhibitions, displeasure, and inferiority feelings. At present hardly any use is made of these graphological findings and experiences, although it stands to reason that children producing a pathological kind of handwriting ought to receive writing lessons adapted to their particular needs.

CHAPTER IV

THE HANDWRITING OF PROBLEM CHILDREN

Also in cases of problem children it is of great value to analyse their handwriting, particularly if the handwriting of the parents is available for comparison. Such an analysis may contain valuable information for the physician, the psychologist, and also for the parents and educators of the child. Since to the graphologist the handwriting represents a psychological portrait of the child, he will be able to trace the possible motives and psychical connections which have led to poor results, untruthfulness, minor offences, quarrelsomeness, and other traits in children and juveniles. The graphologist studying the development of the handwriting of a child will be able to find out *when* the bad influence upon the character of the child began to set in.

Fig. 118 shows the handwriting of such a problem child, a girl of nine, who comes from a good milieu, and who often lies and occasionally steals. In this particular instance the graphologist was asked whether this was a case of an incurably mentally defective child, or whether help was still possible. Disturbances which might indicate defective intelligence in the child are not present. Some of the connections and some of the letter forms show unusual individuality and dexterity, a subtle refinement, and are not childlike in character. The child's intelligence is far from being defective, on the contrary it is prematurely developed and of a certain cunning. On the other hand, the writing-impulse is abating from line to line: the girl finds no pleasure in action, her zeal soon diminishes, she finds it hard to concentrate, there is a lack of purpose and perseverance. The writing angle is very irregular, she is emotionally irritated, continually changing in her attitude. The pressure is cramped

and unelastic: the child is extremely excitable. The spatial arrangement is bad: the child is not yet able to find her way in the realities of life: she arranges her work badly, she does not plan things, and, as is confirmed by the irregularity of her writing, is rather irritated by life. Many letters are patched upon another and nervously drawn, and touched up without apparent reason: the child is nervous, easily disturbed and distracted by small things, and equally inclined to distract other children as well, trying to over-compensate and to conceal her irritatedness (touched-up letters and a few very clever connections), intent to give herself the air of greater assurance and adaptability, to show herself as less complicated and helpless than she actually is. She quite often uses initial garlands (*v*, *w*, *s*) in striking contrast to clipped or omitted final strokes. Whilst these final strokes indicate that she is finding it extremely difficult to establish contacts, the initial strokes show how ingratiatingly friendly she can be to create a favourable first impression, thus—with conscious or unconscious cunning—setting up a palpable contact. The parents are no match for this complicated and miseducated child, irritated by life, and whilst the child is cunning enough to play off one parent against the other, the parents are unfit safely to adapt their child to the conditions of life and its realities.

The graphologist, therefore, advises a change of surroundings and collective education. But there is also a great necessity for psycho-therapeutic treatment, for the child is resolved and well able with her ingratiating charm to get round her teachers, to arouse their sympathy, and make bold use of it for her own ends. She is intelligent enough to pretend to adapt herself. A therapeutic treatment is very urgently needed, for if the girl becomes confirmed in her behaviour it will assume the form of a fixed attitude towards life to change which will become increasingly difficult. The graphologist can be of considerable assistance to the psycho-therapeutist,

first of all by enlightening him on the relationship between the parents—as reflected in their handwriting—and between child and parents. Moreover, he can give valuable advice as to the course of therapy, which in such a case has to face many difficulties since the child unconsciously tries to prevent and to vitiate it.

The handwriting illustrated in Fig. 120 is of a most alarming appearance. I suggested an immediate examination of the nervous system of this problem child, a boy of ten, which, however, showed a negative result. Many dexterously drawn letter forms suggest a child of a mentally nimble and alert disposition. But the boy's mind is completely overworked, which comes out in the tortured and distorted writing movements. The boy is a failure as far as his school work, his personal demands, his achievements and social contact are concerned (barricades towards the right, irregularity, unevenness, extreme oscillations of size, breathless and forced hurry, illegibility, etc.), but not because of lacking intelligence, and on no account of ill-will (for the writing movements are definitely disturbed). On the contrary, the child tries hard to do his best (many final letters show an almost painful effort), but he is so irritated by life, so much under pressure and constraint that everything seems to be blocked up, locked against all possibility of achievement (the above features).

The features of the handwriting show that the child has lost the ground from beneath his feet, that he is disturbed and confused, too scared to face the demands made upon him, incapable of confiding in others, or expressing his difficulties, incapable of comradeship and of fitting in with the community of his playmates and school companions, incapable of spontaneous and uninterrupted work. He does not trust the world around him, and therefore feels cut off, completely isolated and unconsciously assumes an attitude of defiance, protest, and defence to the surrounding world.

Under such circumstances it is advisable to consult the hand-

writing of the parents as well, for it rarely happens that a ten-years-old boy, neither defective nor psycho-pathic, should be driven by his own problems into such a violent and premature neurosis in regard to life.

The private nature of the letters makes their publication impossible. They showed—apart from the conflicts between the two partners—great fear of life, unrest, dissatisfaction, no strength of mind to bear things, disillusionment with life, neurotic haste. Unconsciously the boy had been affected by his parents' fear of life, and felt called upon to share some of their responsibilities which he, a boy of ten, was of course unable to bear. His parents, disillusioned in themselves, expected all the happiness and all the success life could give, but had not bestowed upon them, through the boy. Unconsciously the child accepted and took upon himself the ambitions of his parents and made them his own, demanded miracles of himself. When he realized that this was beyond his powers he either despaired of his faculties or lashed himself into frenzied efforts which ultimately resulted in a breakdown, the effect of which was a complete locking in and blocking up of his inner self.

The ten-years-old child was unable to express his difficulties in speech, but they were only too obvious to the graphologist, who immediately proposed a separation from the parents, a removal to quiet and less nerve-wracking surroundings, and to entrust the boy to the care of an experienced pedagogue, who would understand the boy, guide him unobtrusively and help him quietly to find a fresh approach to life, confidence, inner calm, and contact with others. The handwriting had also made it seem advisable to give the exhausted brain of the boy a rest for weeks or months to recover from the overwork and strain at school. The parents were obsessed by the neurotic fear of losing or wasting time, an obsession which had produced that maddening hurry, the strained activity and the

fear of life in the boy which had led to his emotional and mental breakdown.

The urgent advice of the graphologist induced the parents in the end to agree to a change of surroundings, and the boy, who felt no longer pressed by the expectations of his parents, gradually began to play and to dream like a normal boy of ten, the strain disappeared, he made contact with other children of his age, he became much more frank, confident, and open to impressions from his surroundings. When, after a while, he resumed his school work he no longer felt frightened and desperate with every mistake he made, but behaved like the rest. His work was good, became increasingly better and much more consistent.

The handwriting of Fig. 121 is that of the same boy written three months later. The difference meets the eye. The boy, still nervous to a certain extent, has almost completely calmed down, and, one feels tempted to say, is no longer a problem child. The handwriting is of much greater evenness and regularity, smaller and more childlike, in the best sense of the word, the intelligence which is no longer disturbed emerges more clearly, the tempo of the writing is much quieter, more even and unconstrained, the legibility is surprisingly better, and the disturbances in the drawing of strokes have decreased most considerably. This later example confirms the graphological diagnosis that the problems of the parents had been grafted upon the child, which is borne out by the speedy recovery of the boy soon after his surroundings had been changed, needing very little help from outside. Sanatorium, nursing home, and an expensive therapeutic treatment were unnecessary in this case, it was sufficient just to relieve the child of the oppressive problems of the parents which it was unable to bear.

I have described this case at such length because it shows how valuable it can be to consult the handwritings of the parents in order to unravel the most subtile problems of the child which it

cannot express, and which, in most cases, are not grasped by its nearest relations. The example also showed us the diagnostic value of changes in the handwriting.

Of especial importance is the observation of such changes in a handwriting during the period of puberty, particularly in connection with the difficulties of problem children: I have tried to deal more comprehensively with their problems in my book *Handschrift und Sexualität* (Handwriting and Sexuality), and in my essay "Changes in Handwriting Denoting Changes in Character" (published in *Tijdschrift noor Wetenschappelijke Graphology*, Amsterdam, and *Monthly of the Deutsche Graphologische Gesellschaft*, Berlin).

CHAPTER V

THE HANDWRITING OF JUVENILE OFFENDERS

In the case of criminal tendencies in the period of puberty, handwriting can also be very helpful and revealing, for an analysis of such handwriting will show to what an extent puberty, which brings about such tremendous and revolutionizing changes in the life of a person, is to be considered responsible for criminal tendencies. It would, however, be quite erroneous to attribute criminal actions entirely to the process occurring during the period of puberty. For puberty, in this case, is hardly more than a suitable ground on which such criminal tendencies may thrive. Thus we notice in the handwriting how the maturing character, which, until now, has accepted the power of his educators without question, suddenly begins to challenge it by emotionally stressed actions, and it is very often only a thin partition which separates the mere naughtiness and crudeness—characteristic of adolescence—from a really a-social act.

Young people not infrequently commit petty thefts to the horror of their families, which does not necessarily mean that they will become criminals later in life. It can be seen from the handwriting that such juvenile offenders are often impelled by an increased desire for self-assertion, which arises from the wish of the juveniles to make the code of the adults their own. In this, however, they are frustrated by the grown-ups who are inclined to stress their immaturity. Self-assuredness which is supported only by the awakening impulses of puberty is naturally more easily and profoundly hurt than self-assuredness which springs from intellectual maturity and superiority. The so-called problem child shows a particularly strong tendency to assert its will in the period of puberty, and the teacher very rarely allows sufficiently for the

physical influences during this period which effects an even stronger reaction in the child. Thus the juvenile easily comes to regard the surrounding world as his enemy, against which he tries to defend and protect himself with all the means at his disposal.

The severer the education and the more active the juvenile the more violent are his emotionally stressed delinquent actions. It often happens that an originally hereditary strain is developed by unsympathetic educators. The child of a drinker is usually psychopathic by birth, that is to say, the constitution of the child is physically as well as psychically undermined on account of the poisonous effect of alcohol upon the germ-cells. The mildest form of delinquency in juveniles is lying as a protest against the surrounding world: but the borderline between an action committed on account of a weak character and a criminal act, as for instance embezzlement, is easily overstepped. Adolescent girls very often show a tendency to slander, which according to their handwriting is, on the whole, nothing but the outcome of thwarted self-assertion and vague sexual desires. Very often such girls put forward their accusations in such a natural and apparently truthful manner that even experienced adults are taken in. This is explained by the fact that the imagination and phantasies of adolescent girls are so vivid that their ideas assume to them the appearance of reality, and they thus come to believe their lies to be the truth.

In all these cases the analysis of handwriting psychologically lays bare the personality of the juvenile delinquent, his possible motives, his potential development, and so forth. If such juveniles are undergoing a psycho-therapeutic treatment the graphological analysis will prove to be a great asset to the physician, and often simplifies his task: or the handwriting analysis can be undertaken objectively to check up the progress of the treatment. In most countries these possibilities offered by scientific graphology are being made use of, a practice which has quite recently also been adopted in this country.

CHAPTER VI

VOCATIONAL GUIDANCE AND GRAPHOLOGY

ANOTHER and rather fertile field in which graphology can be applied as a helpmate for other methods is that of vocational guidance of juveniles. The graphologist, however, must be careful not to go beyond his limits, for if the differentiation of manual skill increases exclusively graphological guidance becomes decreasingly reliable. In such cases the graphologist will be able to find the suitable type of work (manual, technical, etc.), but not whether the person is especially gifted, or ungifted, to work with certain materials as, for instance, wood, leather, or metal.

Another difficulty exists in the tremendous number of professions —in all forty thousand! It is clear that no single person would be capable of knowing *all* the necessary conditions, possibilities of work, and chances of success, and to ascertain them in each individual case. Provided, however, the graphologist is aware of these limitations to his sphere of work and does not conceal the fact from the person seeking his advice, he may still make a valuable contribution within these limits. Whereas other psychological disciplines as, for instance, psycho-technology will discover the more superficial abilities as judgment of the eye, acuteness of vision, touch, etc., the graphologist who can take in the complete psychological portrait of a person can furnish complementary, if not necessary, evidence, a fact which has been recognised and adopted in many countries. With the help of graphology we can also distinguish between abilities and inclinations, which is of great importance since the desire of juveniles to take up a certain profession must be looked into as it does not necessarily coincide with their abilities. Very often their decision is based upon false ambitions

over-estimation or under-estimation of one's powers, ignorance of working conditions, identification with other persons, as father, etc.).

Fig. 122 and Fig. 123 are the handwritings of two boys of fifteen. It is the wish of the one (Fig. 122) to study philology and history. His handwriting is small, the differences in length are medium, the strokes are of delicate thinness, the forms are simplified, the tempo is quick, and, considering the age of the boy, the degree of connection is considerable and the spacing excellent. All these features summed up show us an intellectually well-ordered young person, a clever and clear brain, concentrating upon the essentials of a thing, able clearly to distinguish between the necessary and unnecessary, working with carefulness and clear distinction, already capable of independent thought and judgment. There is in the handwriting of this young but, nevertheless, distinct personality one complex of features which alone would reveal the genuineness of his wish: the smallness of his writing, the good spacing, the complete naturalness, the simplified forms and the absence of initial emphasis and of great difference of length show that he is a critic of his own self, and is not inclined to over-estimate his powers, realises his own limitations and keeps within them. The boy is unusually mature and matter-of-fact, and knows the extent of his intellectual capacity and his will power. He, therefore, would not want to go beyond his limits in his choice of profession, which is based on a genuine wish, and—as is shown by the above features of his handwriting—is well in keeping with his abilities.

Entirely different is the case of the writer of Fig. 123, who wants to study philosophy. The handwriting is very slow and, deviating from the prescribed forms, indulges in artificial mannerisms: there are superfluous flourishes, interlaced lines, narrowness, very considerable difference in length, the writing is uncertain, and occasionally the strokes are bent and tremulous. These features show that the boy is still rather dreamy and vague, a slow and clumsy

thinker with an insufficiently developed sense of reality, who therefore, cannot judge his talents and their limitations. The features indicate also a certain amount of inhibition and fear of life, he is above all, afraid of having to assert and prove himself in practical life. His wish to study philosophy is not based upon genuine interest, but was unconsciously chosen as a means of escape from the hurtful realities of practical life. It is therefore more advisable to convince the boy not to follow a career which he has only chosen because he is afraid of life, and in which he could never meet with success. His real talents would not be employed, and his fear of life might possibly assume a form of neurosis. His natural inclination should be directed towards aims which are within the range of his ability.

Another very typical case of a wrong choice of profession I have described in my above-mentioned essay "Vocational Guidance and Graphology" which appeared in the graphological journal *Die Schrift*, dealing with the case of the fourteen-years-old son of a writer. The boy wanted to become an artist of some kind. The comparison of his handwriting with that of his father showed that this was a clear case of identification of the boy with his father. (An identification does not necessarily mean that the handwritings are identical, and on the other hand, similarity of handwriting does not always imply identification, a juxtaposition which I investigated in my essay "Doppelgänger-Handschriften" (Handwriting Doubles) published in *Die Schrift*.) The boy lived so completely in his father and his work that no room was left to follow his own interests and to develop independently. The handwriting depicts a precocious tormented child, torn by inner conflicts, which were not his own but his father's, with whom he had identified himself, and unable of course, to bear them. Consequently he became mentally overstrained, prematurely irritated by life, too afraid to try his powers in experiences of his own, and therefore harassed by strong

inferiority feelings. The boy had become extremely excitable, irritable, and touchy, and his nerves were all on edge. From what I had learned, I warned the people concerned not to decide upon an artistic career for the boy, and recommended an agricultural training. My advice was taken. The boy was found suitable, and is now working as an agronom, and is quite satisfied with his profession. His handwriting has completely changed, and it is much more calm, certain, and independent.

This example in which the judging of the complete personality constitutes the decisive point is only one of a great number of similar cases, and in a great number of countries it is an established fact that in questions of vocational guidance it is of greatest importance to gain a complete picture of the character of a person, and that in this respect graphology can valuably assist and complement other methods.

To show how much we can gather, regarding his future career, from the handwriting of a juvenile, I shall conclude this chapter with the analysis of the handwriting of a public school boy of sixteen, whose handwriting, however, will not be reproduced for reasons of discretion.

"The writer is a gentle person of peculiar interest and out of the ordinary. In spite of his youth he has developed quite a number of talents. He is a visual type, sensuous and perceptive, capable of enjoying and appreciating aesthetically, beautiful things. He has a natural appreciation of quality, especially in regard to artistic objects, material substances, clothes, etc. His intellect is lively and capable of absorbing many and various things, producing very often surprisingly clever thoughts, with, at the same time, elegant presentation. On account of his intelligence and his talent of visualising things plastically, his views and opinions are often of a startling accuracy, and, considering

his age, may appear to be precocious. In conversations and discussions he puts forward quite unexpected and convincing arguments which easily surpass the abstract and theoretically anaemic reasonings of others by their lively concreteness, their criticism and witty presentation. He has a special talent for lively representation, for style, for effective and convincing form, for colourful and plastic expression. For the time being he is more of a receptive than initiative frame of mind. He does not approach matters with tempestuous activity, but prefers to wait until they are presented to him by others. At times he loves to be treated like a child and to be spoiled, to play free of all cares, to make fun, and to indulge in fantasies and wish-dreams which allow him to avoid all the disagreeable things of real life. It is, however, unnecessary that he should be made to pursue definite aims, for he has it in him to get on in life. His will not be the life of the harried business man, nor that of the obedient soldier, nor that of the scientist who is completely immersed in his laboratory work. His style of life must be based upon the wide range of his talents, which will never fail him, and upon his good inner balance and capacity for happiness.

"As regards his possibilities for his future calling, we may say —considering his age—with great caution that an occupation which would necessitate nothing but the fulfilment of dry and matter-of-fact duties in which he could not express his colourful personality would never satisfy him. It would be a mistake to prevail upon him to take up a profession which would not draw upon his talents and interests. Matters which do not appeal to him personally, fail to stimulate his energies, and would not call forth dormant conscientiousness, concentration, and industry, and if they bored him he would simply let things go their own way, or he would cleverly contrive to shove them on to somebody else.

"His talents, especially those of form and expression, point

at many professions in which he could express his personality, especially in those where artistic as well as psychological and organising talents are required, as in the world of the Theatre, Film or Art-dealing, etc. Even more pronounced is his suitableness for journalism. He could even achieve more than that if he went in for a diplomatic career. The abilities of his formal, as well as intelligent mind, his faculty patiently to imbibe influences, and to digest them, his skill for dealing with human beings, his facility to establish contacts, without giving too much of himself or losing himself—traits, which are there, although not yet fully developed—all these point in this direction and are of great promise.

"But whatever profession he may choose, he will always benefit from one gift which is inherent in his nature: people will always like him, and he will win people's sympathy and affection by his amiable charm, and he will *easily* gain and achieve those things which come to others only after great difficulties. This will probably remain with him throughout his whole life."

CHAPTER VII

GRAPHOLOGICAL ADVICE FOR FIRMS CONCERNING THEIR STAFF

In many respects similar to vocational guidance is another domain where scientific graphology can be, and actually is, of great use, that of psychological advice given to authorities, big banks, and large industrial concerns.

Of the many problems and tasks which have to be tackled by the graphologist in this province I shall select only a few instances. It not infrequently happens that an employee or a worker has to interrupt work because of an organic illness of a general or a specifically vocational nature, as befalls, for instance, quicksilver workers in the hat industry. In such a case the doctor is called in. Much more frequently, however, it occurs that the efficiency of an employee decreases, although the physical well-being of the person seems to be unimpaired. In such cases the psychologically trained graphologist should be consulted, for he, surveying the whole situation, will be able to locate the trouble, and in most cases it will be found that the employee is neither physically ill nor obstructing duty, but unconsciously "blocked-up"—a state which cannot be relieved in spite of all his conscious efforts, and which will cause his work to deteriorate: or it may be that the employee fails because he has been put in the wrong place, and so on. The handwriting mostly shows the reason for this failure and the graphological analysis will make it possible to find a way to remove the obstruction. This may be illustrated by an example from my practical work.

An efficient employee began to deteriorate in his work for no apparent reason. The staff manager expressed his dissatisfaction,

and as a consequence of this the quality of his work suffered even more severely. Finally, the staff manager decided to dismiss the man, but as he wanted to avoid an injustice he consulted the graphologist. The handwriting revealed a somewhat inhibited person who was shy with people, but a very industrious, conscientious, and reliable worker, a good and quick reckoner, and competent in arranging things. The handwriting suggested a post which would not necessitate dealing with people but looking after accounts, making quick calculations, and so forth in fact, everything seeming to indicate that he would be a very useful bookkeeper.

Now the man was employed as a representative of the firm doing outside work. In the beginning he did very well, but later on his work became increasingly unsatisfactory. This was a typical case of employing a man unsuited to that particular sort of work. Through the graphological analysis the manager was induced to give the writer a job as a bookkeeper as soon as an opportunity arose. This took place about ten years ago. Some four years later he was promoted on account of his excellent work, and became the head of the bookkeeping department, which position he still, most ably, occupies.

This is one of the many cases when graphology helped to put the right man in the right position, prevented a firm from dismissing an apparent "failure," who eventually turned out to be a great asset, and, last but not least, saved the man from unemployment by the graphological exposition of his good qualities which had had no scope.

Numerous investigations in this direction have revealed that many staff managers in choosing their personnel attribute as much importance to the handwriting as to the contents of the application and the general behaviour of the applicant. Now the handwriting of such an applicant may possess certain peculiarities which are completely irrelevant to his professional work, but which somehow

may arouse a dislike in the graphologically untrained manager. Another applicant whose job it is to handle technical material may be a very calm, sure, and successful worker, but becomes uncertain and timid when he has to apply in person, or—to over-compensate that shyness—tries to be chatty and over-confident, thus giving the staff manager a wrong and unfavourable impression. In all these cases the expert advice of the graphologist can rectify such errors, avoid injustices, and provide objective clarity, furnishing a most reliable means of checking the personal impressions of the responsible person.

To convey an idea of the nature of such an analysis for commercial enterprises, I shall include the analyses of two thirty-five-years-old women employees who do independent work, and whose handwritings must remain unpublished for reasons of discretion.

The first analysis runs as follows:—

"The writer is an intelligent person who is quick to distinguish the important from the unimportant. Her judgment and her psychological insight are good, she adapts herself and grasps things quickly and easily. Furthermore, she has taste and her hands are light and gifted.

"She is particularly suited for work of a varied and complex nature, and by her clever way of dealing with people she achieves good results, for she is able to adjust and to readjust herself easily, and adapts herself to a change of working conditions and persons with great elasticity. If, however, the work is dry and monotonous she loses her vigour, lacks in concentration, becomes nervous and distracted.

"She carries out her work more by intelligence than by will, more by winning friendliness and obligingness than a constant and evenly applied pressure of energy. She can be extremely friendly, arresting, and amiable, and her relationship to people

has always a personal note, although this friendliness is to a certain degree calculated and not altogether devoid of a seeking for personal advantage. By nature she is impulsive, vivacious, occasionally over-hasty in her reactions, susceptible to the influence of others, and therefore inclined to change her attitude, but in the course of her life she has learnt to appear more reserved and distant than she actually is, and to control her real feelings. She adopted this behaviour as a means of protection against her susceptibility.

"But this control is exerted more by her intellect than by her will. For she has no real firmness or stability of character. Thus she treats and judges matters which are not connected with her own person with a certain large-mindedness, ease, and without prejudice, but is on the other hand clever in adopting an attitude which permits her to avoid an issue or conflict disagreeable to her. In spite of this she is a thoroughly agreeable collaborator because of her naturalness, adaptability, and the ease with which she is able to establish contacts."

The second analysis runs as follows:

"The writer demands a lot of herself, and is rather severe about it. She adheres to certain unshakable principles and convictions. This lends to her personality and her work definiteness and consistency, but at the same time a certain rigidity and one-sidedness.

"Her character has developed to an unusual firmness. In everything she does, speaks, or thinks, she is particularly emphatic, unrelenting, and serious. Once she has formed a resolution she concentrates upon it and pursues it unfalteringly, and nothing and nobody can induce her to change her mind. She is industrious, reliable, conscientious: she is her own boss: she will never put up with her weaknesses and shortcomings, and mercilessly takes herself to task. But it is for this very reason that she can hardly

bear criticism or reproof if it comes from others: nor is she flexible enough to digest and assimilate constructive criticism and change her attitude in important things. In her strong and somewhat unyielding demand for justice, straightforwardness, and clarity she often enforces decisions and 'clears up' matters when there is no need for doing so. To achieve her ends effortlessly with feminine tact, diplomacy, and elasticity is beyond her. Besides, it is against her principles to proceed diplomatically. Although she tries to be obliging and amiable, she prefers a definite, peremptory and curt command. The things which keep her occupied for the moment absorb her completely. On the one hand this supplies her with an excellent memory for details, but on the other she spends a certain amount of her energy quite unnecessarily and inefficiently, because she invariably concentrates *all* her energy upon everything she does, not realising when this is called for and when not. She lacks in lightness and flexibility, and the relaxing tonic of genuine humour is unknown to her. If a certain situation arises she can only solve it by deciding 'pro' or 'contra,' but is hardly capable, although she might want to, of smoothing over differences and releasing a tension, for she herself cannot release her inner tension, which is caused by her stubborn self-discipline. She clings too much to her self-imposed principles and precepts, and also compels herself to do her work according to a self-enforced plan, which to her is a safeguard against unexpected things. Consequently she is doubly irritated if such unexpected and new things do occur. She often gives the impression of an elderly person, whose character is firmly moulded, incapable of assimilating new things, or of complying with fresh changes of attitude.

"By nature she is rather warm-hearted and sympathetic, but her unrelenting self-compulsion prevents gentle reactions, and her self-esteem does not allow any weakness or compliance to

get the upper hand. The suppression of such natural impulses makes her irritable and excitable, touchy, and depressed without apparent cause. In such moments it is rather difficult to get on with her not only because in that state of mind she is deaf to all arguments, but also because she bottles up all her emotions, thus becoming completely unapproachable: it is no good trying to help her if she is like that since she does not understand her own psychological position. A slight change can be traced in her handwriting during the last three years. Her feeling of responsibility, her resoluteness, and her thorough knowledge of her work have increased in the course of time, but the same may be said about her rigidness."

Nearly all the leading industrial firms, banks, and authorities of most countries have realised the value and reliability of graphological analyses in connection with their staffs, and I have already referred to the successful application of graphology in this sphere, the results being from 87 per cent to 95 per cent correct. Also in Great Britain graphological analysis has quite recently been made use of by big industrial concerns in connection with the appointment of employees to leading positions, or in order to find the psychological reasons for deterioration in the employees' work—it is perhaps interesting to note that, according to the statistics of most countries, the number of neurotic, nervous, and mental cases by far exceeds that of all other illnesses—and, furthermore, in questions of promotion of efficient employees, or re-shuffling of posts, etc.

It has frequently been maintained that graphology is employed in a manner harmful, if not hostile, to the employee. That this need not be so is borne out by the fact that I, for instance, have been called in by trade unions as well as by industrial firms.

CHAPTER VIII

GRAPHOLOGICAL ADVICE REGARDING DOMESTIC PERSONNEL

WHAT is done by big firms on a large scale can also be done by private individuals who contemplate employing people in their household. The employer will find a most valuable adviser in the graphologist in cases of uncertainty. The following examples will make that clear. Figs. 124–126 were written by three young nurses between the ages of twenty and twenty-six years. Now, what advice can the graphologist give the employer about these three nurses? He will have to warn her against the first one (Fig. 124), for she is hardly suitable to take care of children. The handwriting is entangled in itself, it shows forms which are too full, too full in the wrong place (*t*, *p*, etc.). She goes over them again and touches them up, and some of the words sink beneath the line, and she writes hesitatingly. We gather that the writer is completely entangled in her own conflicts, wavering between wish-fantasies and fears, very uncertain of herself, very depressible and hyper-sensitive, with very little understanding for the realities of life. The writer in her unbalanced and neurotic state of mind is hardly fit to look after children, but much rather needs nursing, support, and guidance herself. The facts bore out the graphologist's impressions, for the nurse, shortly after she had written that letter, had a nervous breakdown and had to be sent to a mental hospital as it was feared she might commit suicide.

Fig. 125 and Fig. 126 are telling a better tale. Both handwritings suggest equally efficient nurses, although they are quite different in their attitude towards children. The writing in Fig. 125 is fairly

regular and comparatively small. The *i*-dots are precisely placed and low, the spacing is good, the certainty of aim after interruptions is good. All these features portray a dutiful, reliable, and sound person, who loyally, sincerely, and quietly goes about her duty, sedately and carefully. She is observant, and does not make mistakes out of carelessness. Her self-confidence is not very great, but as she is calm and not easily upset she has a rather soothing effect upon children. Her pedagogical outlook is a strictly conventional one, and she does not go into the individual traits and peculiarities of children, but insists, kindly though firmly, that the child should adapt itself and fit in, should not ask awkward questions, etc. Parents, perhaps, like her better than children. She is hardly a jolly person, and her sense of humour is rather feeble. Nevertheless her sense of duty and her even and quiet character will prove successful with children who are easy to manage, and can be brought up on—in the best sense of the term—old-fashioned principles, but she would hardly be the person for problem children, who necessitate great psychological skill and insight.

The handwriting of the youngest nurse (Fig. 126), who is only twenty, shows decided pressure, a firm garland, greater differentiation of length, and is slightly larger and fuller and much pastier than the previous examples, which conveys that the writer is a gay, cheerful, and lively person, unconventional and independent, but also somewhat self-complacent, for naïvely enough she has a rather exaggerated opinion of herself. She is of a childlike freshness, full of bright ideas, entertaining, has a good sense of humour, and is able to provide a cheerful atmosphere. She is sufficiently energetic to maintain discipline (although she is better at disciplining children than herself).

She shows a genuine and warm interest even in difficult children, and makes friends with them easily. She is practical and resolute, responsive, intelligent, and capable. She is open to new things, and

does not cling too much to theories and principles, but prefers to trust to her practical instincts, which tell her what to do if a difficult situation arises. She is young and enjoys life, and when love comes into play she will be slightly less efficient and less reliable in her work, although only slightly. On the other hand, there is scope for development, and she will always do her best if she realises that her employers are keeping an eye upon her.

Thus the handwritings tell us that both nurses are, in their own way, efficient. Now the advantage of these analyses lies in the fact that they will enable the employer to decide which one is more suitable for her children.

CHAPTER IX

GRAPHOLOGICAL ADVICE IN A CASE OF PARTNERSHIP

A GRAPHOLOGICAL analysis can also be most enlightening in problems of business partnership. It very often happens that two employees in leading positions, or two business partners who are very successful as individuals, are unable to collaborate. In such a case the graphological analysis can either ensure greater appreciation of the personality of the partner, or show that they are too different in their personalities and views to collaborate at all. If we ask ourselves in connection with Fig. 127 and Fig. 128 why collaboration seems to be out of the question, we shall arrive at the following facts: both men are equally capable and efficient in their own way, but the difference in their personalities is too great to be bridged over. The writer of Fig. 127 (moderate speed, smallness, slight to medium difference of length) is pedantically correct and orderly, he prefers a steady, quiet business procedure, which is in keeping with tradition, small profits which do not entail risks. The writer of Fig. 128 (larger writing, greater differences of length, great speed, more width, and greater irregularity) is much more elastic, enterprising, daring, and speculative, is inclined to follow modern business methods, and to carry out transactions on a large scale. He hardly cares for traditional style, prefers considerable profits at great risks, in the long run, to small and safely calculated gains. Their characters are so different, and their business methods are so much opposed to each other, that they are always at cross-purposes. In such a case the graphological description of their personalities will enable the two partners to decide whether

their personalities and views are so divergent that they cannot possibly be reconciled, in which case a separation would be indicated.

In many countries business men realizing the difficulties of such a situation have decided to submit their handwritings to a graphologist before they embark upon the enterprise of a partnership, thus avoiding future disappointment.

CHAPTER X

ECONOMIC CRIMES AND GRAPHOLOGY

THE graphologist can, furthermore, be of great service as a collaborator in the unravelling of economic crimes which are committed in big banking and industrial concerns, and in official places. A few years back the criminal investigation departments of some of the European and American Police Headquarters (Berlin, Vienna, Prague, and others) started a handwriting-archive of criminals for identification purposes. Responsible banking and industrial managers ought to be especially interested in the extension of these collections and send in all documents written by swindlers, thus creating an internationally effective means of self-protection by which all banks and industrial bodies would benefit. In these archives they could always find and compare the handwritings of swindlers, embezzlers, and blackmailers who are known to the authorities, which in most cases would make it easy to identify them, for their handwritings would be arranged according to their characteristic features.

In this connection it may be pointed out that it would be in the interest of all banks and firms to have specimens—of 20–30 lines written in ink—of the handwriting of all their employees, or at least to secure them from all newly-employed persons, and keep them during their employment. This precaution was suggested by the handwriting expert and graphologist of the Criminal Investigation Department of the Police Headquarters in Prague, Professor Otto Fanta. It would be advisable to secure fresh specimens in periods of about seven years.

The practical importance of graphological collaboration in cases of embezzlement and industrial crimes cannot be stressed suffici-

ently. It would also be greatly to the advantage of the work of banking detectives to acquire a certain amount of graphological knowledge. It is really surprising that such an important means of exposing industrial and economic crimes should have been neglected, and sometimes even ignored by the people and authorities concerned.

CHAPTER XI

GRAPHOLOGICAL ADVICE IN MATRIMONIAL MATTERS

We have seen how important it may be to consult the graphologist in the event of a business partnership. It is, however, just as advisable to do so if a matrimonial partnership is being contemplated. The graphologist's task in such a case is the most delicate and responsible of all. It cannot be the object of such an analysis to bring two people together, or to separate them, but simply to prepare them for the most essential point of understanding and appreciating each other as deeply as possible. Not only when marriage is contemplated, but also in the course of married life a serious conflict or situation may arise which would make it expedient to ask the advice of a graphologist. The following typical example will show how much enlightenment about such conflicts the graphologist may find in the handwriting of a married couple.

Fig. 129 and Fig. 130 give the handwritings of husband and wife. Both are thirty-two years of age. The similarity of the two handwritings is striking. Since, in the course of their three years of married life the wife has more and more identified herself with her husband her handwriting has become increasingly similar to his. She wants to attach him to herself at all costs, and tries to do that by adapting herself completely to his person, which, however, begins to bore him and, therefore, produces the opposite effect. He likes to be spoiled by her and to be treated like a boy, which, however, does not make his married life sufficiently interesting and colourful. She is not his partner in life, but simply his shadow. A series of conflicts and misunderstandings and problems inevitably

arise out of this unbalanced situation. The graphologist, who discovers the cause of the conflict in the handwriting, is in a position to advise and tell them what to do in order to establish a genuine partnership. In the above case the analysis, which need not be discussed in detail, clearly indicates that the husband will have to give up his child-like demands which are forcing his wife into the part of a doting mother, whilst she must no longer deny her own personality, but develop it fully. The wife realised her mistake, changed her attitude, and consequently their relationship improved. This expressed itself in her gradually changing handwriting, which was no longer identical with that of her husband.

CHAPTER XII

PSYCHOTHERAPY AND GRAPHOLOGY

Most fruitful is the collaboration of the graphologist with neurologists, neuropathists, specialists for women's diseases, and psycho-analysts. In all cases of diseases in which the mind is considerably involved the analysis of the handwriting will reveal the entire state of the person's mind, its strength, and its possible developments, as, for instance, the danger of suicide or psychosis.

In many countries the value of graphological collaboration with physicians and psycho-analysts has become an accepted fact, partly because of the success of the careful, critical, and practical work of graphologists, and partly because of a number of brilliant publications which were the outcome of the collaboration of physicians and graphologists. Particularly analysts and psycho-therapeutists can be greatly assisted by an analysis of the handwriting not only of their patients, but of their patients' parents and partners as well, who very often play such an important part in the life of the patient, and about whom the psycho-analyst is only informed through the subjective impressions of the person analysed. The graphologist can provide him with the objective facts and also with a means of checking the progress of the analysis by studying the changes in the handwriting as the analysis progresses. Fig. 131 and Fig. 132 were written by the same person, Fig. 131 before and Fig. 132 after a year of analytical treatment. The considerable change in the handwriting clearly shows the progress of the patient whose writing in Fig. 131 reveals entangled lines, a lack of elasticity and heaviness in the lower zone and stiff movements, whilst in Fig. 132 the movements are much more fluid, clearer in spacing, and much more relaxed. Even the layman should be able to see how much healthier,

harmonious, and relaxed the handwriting of Fig. 132 is in comparison to Fig. 131.

The following case will illustrate in what way the graphologist is able to assist the physician by providing him with the complete psychological outline of the character of the patient.

Some time ago I was consulted regarding the handwriting depicted in Fig. 133. For that of a girl of twenty-four it has a most unusual and alarming appearance. There is no flow in it. It stagnates and is written in a clumsy and tortured manner. The subsequent touching up of letters shows that she is actually afraid to tear herself away from one letter and to proceed to the following one. Broodingly she goes on painting these forms. The same heaviness comes out in the colon after the word "mother," and in the slow, tired, dragging movement and the strained efforts to exert pressure. It is also expressed in the downward descent of the lines which is caused by the fact that she does not loosen the muscles of her arm, and chiefly because her under-arm does not move along with the writing movement, which means that the line is not moving away from but curving back towards the body.

Her writing is a clear illustration of her incapability to approach the world. The girl finds herself in a state of mental isolation, and lacks human contact to an alarming degree. The writing shows that she is in a morbid state of confusion and unapproachableness.

I was told that several months before the writing of the letter she had to be transferred to a private mental home. I was consulted by the psychiatrist who could not form a clear picture of the nature of her anamnesis, since the patient herself could not be induced to speak, and the consultation of the parents did not shed sufficient light on the case. Apart from the mentioned symptoms, there are two points of special bearing on the case of anamnesis. We find that some parts of the writing have more flow and are relatively better formed than the rest of the letter. This means that the writer actually

had attained a better status, from which we may infer that we are dealing with a pronounced case of regression. Besides, we can see from the letter-formation which shows childish tendencies, that the writer has not yet developed her individual ego, and is not psychologically differentiated from her family relationship. The fact of her isolation reveals that this tie had been loosened without her developing an equivalent.

In order to gain a deeper insight into such a case the graphologist must obtain earlier writings of the person concerned, and of the parents, and analyse them. I obtained the handwriting of her father, of her mother, and of herself at the age of fourteen (which are not published for reason of discretion). The writing of the father obviously showed that the part he played was the least important in the family relationship. His middle zone was lacking in expression and written in an overhasty tempo. His personal and emotional sphere was colourless, did not convey an individual participation in his surroundings, and offered no grounds for his daughter to establish an inner relationship with him or to find support and protection.

The mother's handwriting, however, conveyed a completely different tale. It was she who formed the centre of the family. The middle zone of her handwriting was unusually large and full and charged with pressure, her downstrokes resembled poles firmly planted in the earth. According to these characteristics she was very ego-centric and determined, she laid down the law, she constituted the entire ego of the family.

The handwriting of the fourteen-years-old girl revealed the attitude of the daughter to the family, that is to say, to the mother. It showed a very comprehensive identification of the daughter's handwriting with that of her mother. Like her mother's, her middle zone was particularly stressed, her letter forms were of the same fullness, and there was the same emphasis of pressure. This identification displayed to what an extent the girl must have been fascin-

ated by her mother. Development to this girl meant to strive as much as possible to imitate the whole being of her mother. The clumsiness and inhibition which was already visible in the handwriting of the fourteen-years-old girl indicated, however, that she tried to suppress all the manifestations and aspirations of her own personality. The more awkward and clumsy she felt, the more unsafe and unstable she became in the world, which in turn made her cling harder than ever to the mother.

For the clinic picture this psychological situation in the anamnesis was of importance and favourable for prognosis. The regression which showed itself in the handwriting, Fig. 133, was therefore not the expression of a shattered and split ego of a young person who had just ventured to establish her first contact with life, but it was actually her complete identification with her mother which had broken down, for her real ego was still undeveloped.

The insight into these psychological facts supplied the psychiatrist with the direction for his therapeutic work. Supplied with the graphological information he was able to find the right way to approach the patient successfully.

CHAPTER XIII

GRAPHOLOGICAL ASSISTANCE IN CASES OF INNER CONFLICTS

A HANDWRITING-ANALYSIS can be of greatest value to people who are experiencing an inner crisis, or who are undecided, or at a complete loss how to act in a certain situation, or in the state of an inner upheaval.

Not long ago I was consulted by a mother who was in despair because she thought she would be unable to bring up her child. The handwriting of the child was of a perfectly normal appearance, and hardly suggested any difficulties regarding upbringing. The handwriting of the mother, however, at once showed that she was entangled in an inner conflict, that her inner balance was upset, that she was uncertain of herself and over-anxious. She actually was neglecting her married life and personal interests. She was completely occupied with the upbringing of her child, and lived in constant fear that something would happen to the child if she did not watch it continuously. The handwriting also revealed that she was trying to escape from her inner conflicts and difficulties: unconsciously she had concentrated so frantically on the education of the child and her duty as a mother so that she should have no opportunity to think about her own self and to straighten out her inner difficulties. Through the graphological analysis the mother became aware of her own unconscious device, and realised that she would unconsciously make her child afraid of life unless she changed her over-anxious attitude. She reformed immediately, began to take up things that interested her, devoted herself more to her married life, and consequently regained her former balance, became much

more serene and calm, and enjoyed life much more which was all to the benefit of her child upon whom she had now a much greater and healthier influence than ever before.

Thus the handwriting clearly registers a crisis or a distorted view of life, and at the same time suggests to the graphologist how he should set about conveying to the patient this insight into his conflicts without upsetting him.

But apart from this particular branch of criminology there are others as well in which graphology is not yet generally accepted and applied. Since the law has to deal with human beings, psychological factors are of greatest importance if we want to find truth and motivation. Should there be any doubt about the possible motive the graphological analysis will contribute to reveal it. Once I was called in on a case of robbery which, so the prosecution believed, was committed for gain, whilst the accused maintained that he had only been impelled by the desire to do something that would create a sensation. The graphological expert was able to establish beyond a doubt the true motivation. The handwriting suggested a naïve but quite intelligent person of average education. The flourishes and the largeness of the handwriting indicated the inflated ego of a person who was blind towards reality, always intent on making an impression, and inclined to over-estimate the unessential. The exaggerated forms of individual letters and the enormous differences in the length showed an inordinate desire of self-assertion: the curves and the bulging loops, the unusual fullness—very vivid imagination and the power to create illusions: the arcades and concentric flourishes—enjoyment of theatrical and illusory things: lack of proportion between the letters—lack of concrete standards, no sense of reality, immaturity, actions and judgment dominated by instincts and impulses: reversive writing and extended initial and final strokes—revolt against unfavourable circumstances, exaggerated defensive attitude against imaginary opposition: thready connection and general lack of balance—lack of inner balance, anarchy of instincts and impulses, auto-suggestion: All this showed that the court was dealing with the case of an extremely odd and fantastic person. The motive had definitely been the unconquerable urge to assert himself (the circumstances of the robbery were indeed most sensational). He was not primarily interested in the financial side of his enterprise, but wanted to get

into the limelight, to be in all the newspapers, and to be talked about by everybody—in which he succeeded. All these findings presented the case in an entirely different light and made all the difference to the sentence, for the court had accepted the point of view of the graphologist, which was supported by the psychiatrist who had been consulted as well.

As a matter of fact, quite a number of people whose practical work is connected with criminology have studied graphology much to the advantage of their work.

CHAPTER XV

GRAPHOLOGY AND HISTORICAL RESEARCH

SINCE the handwriting is the most direct personal expression which will remain alive for centuries, historical research has been taking an increased interest in graphology. Old families who have become aware of this fact have—in the last few years—approached graphologists in order to obtain a psychological portrait of one of their ancestors whose personality was contested, or whose actions they cannot understand. Many historians have enlisted the help of graphologists in order to clear up certain obscure points in the history of a personage, or when there are no contemporary reports, or contemporary sources contradict each other. One of the many examples is, for instance, the problem which for many years used to occupy the attention of historians, whether Marshal Ney was shot dead in December 1815, or whether he had fled to America to live there unknown as a schoolmaster in North Carolina under the name of P. S. Ney. Since many documents are available which had been written by both Marshal Ney and Mr. Ney, it becomes the task of graphology to decide whether the handwriting of the documents is identical, thus rendering a valuable service to the historians.

In this short introduction into the problems and nature of scientific graphology I must refrain from a more detailed description of the various spheres in which graphology can be applied. The aim and purpose of this introduction will be fulfilled if the author in his exposition of the graphological method and its application in the various fields has succeeded in creating confidence in a comparatively young science, which, if applied in a reasonable and critical way, is sure to produce valuable results.

INDEXES

INDEX OF NAMES

Abbey, R. H., 26
Ackermann, A., 24
Allport, G. W., 26
Augustus, Octavius, 17

Baldi, Camillo, 18, 22
Baudelaire, Ch., 22
Baughan, R., 25
Becker, M., 23
Behne, A., 171
Björnson, 22
Bleuler, M., 22
Blume, G., 23
Bobertag, Otto, 27
Brooks, C. H., 26
Browning, 22

Carnap, E., 23
Chekhov, 22
Christiansen, B., 23
Crépieux-Jamin, Jules, 22, 24, 25, 29, 34

Daudet, A., 22
Delhougne, A., 24
Douglas, A. W., 26
Downey, J. E., 25
Dumat, 22
Duparchy-Jeannez, 24

Eaton, S., 25
Ebert, F., 90
Einstein, Albert, 22
Elsen, A., 89

Fanta, O., 25, 257
Feuchtwanger, L., 22
Frazer, P., 25
Freeman, F. N., 26
French, W. L., 26
Frith, H., 25

Gainsborough, Th., 19
Gernat, A., 24
Gerstner, H., 24
Given-Wilson, 25
Goethe, J. W., 20
Gogol, 22
Grohmann, J. Ch., 19

Hagen, H. v., 25
Hall, E. M., 26
Hartge, M., 24
Heyse, P., 22
Hindenburg, P. v., 56, 57, 183
Hirschfeld, M., 22
Howard, C., 26
Huller, B., 24
Humbolt, W., 22

Jacoby, H. J., 25
Jung, C. G., 22

Kaltenbach, 24
Kampmann, N., 90
Keene, J. H., 25
Keller, M., 24
Kielland, 22
Klages, L., 22, 58, 59
Knigge, 21
Kretschmer, 22
Kring, A., 24
Kuhr, A., 24
Kuo Jo-hsu, 17

Land, A. H., 26
Lavater, 20, 22
Lee, C. D., 26
Leibniz, 19
Lenin, 51, 56
Lennep, I. v., 23
Lombroso, 22
Lomer, G., 23

Lucas, B., 26
Ludwig, E., 22

Mandowsky, A., 23
Mann, Th., 22
Mendelssohn, A., 24
Menzel, 25
Meyer, G., 22, 58, 59, 150
Meyer-Benz, L., 24
Michon, J. H., 22, 23, 36, 39
Mundin, A., 26
Mussolini, B., 59, 184, 185
Muthmann, 24

Napoleon, 59, 183
Ney, 270
Ninck, I., 24

Okakura, 17

Peter, H., 24
Planck, M., 90
Poe, E. A., 22
Preyer, W., 22
Pulver, M., 24

Rice, L., 25
Robinson, H. L. M., 25
Robinson, M. L., 25
Roman-Goldzieher, C., 25

Sand, G., 22
Saudek, R., 24, 26, 150
Schönfeld, W., 25
Schooling, J. H., 25
Scott, Walter, 19
Speyer, E., 21
Suetonious Tranquillus, C., 17
Sylvus, N., 24

Tagore, R., 50
Theiss, H., 23
Thompson, M. E., 26

Vellius, Petrus, 18
Vernon, Ph. E., 26
Victor, F., 24
Voltaire, 157

Wagner, L., 24
Warrent, H. C., 69, 88
Wieser, R., 24
Withe, J., 25
Witt, de, 26

Zweig, St., 21
Zola, E., 22

SUBJECT INDEX

Abbreviations: g.: Graphology
h.: Handwriting
h.ch.: Handwriting Characteristics
w.: Writing

Achievement, h. as an, 80 et seq.
Adoption of h.ch., 19, 21, 45 et seq., 50, 51, 56, 57
Age, h. and, 48, 53, 61, 63, 96, 100, 122
Analogy between gait and h. movements, 21, 38
Angular form of connection, 121 et seq., 151, 153, 162, 166, 167, 225, 226
Antiquity and h., 17
Application of g., 225 et seq.
— Advice for firms concerning staff, 223, 224, 246 et seq.
— Advice regarding domestic personnel, 252 et seq.
— Advice for parents, educators, etc., 225 et seq.
— Criminology and g., 238, 239, 257 et seq., 267 et seq.
— Economic crimes and g., 257, 258
— Historical research, g. and, 270
— Inner conflicts, g. and, 265
— Juvenile offenders, h. of, 238, 239
— Matrimonial problems, g. and, 104, 259, 260
— Mentally defective children, h. of, 228 et seq.
— Partnership, g. and, 222, 223, 255, 256, 259, 260
— Problem children, h. of, 232 et seq., 238, 239
— Psychotherapy, g. and, 60, 103, 227, 233, 234, 239, 261 et seq.
— Scribblings of small children, 225 et seq.
Ascending lines, 91, 138, 151, 153, 204, 214

Bodily movement, expressive of mind, 20, 37, 38
— — , h. as, 20, 21, 37, 38, 106
Broadly based garland, 76, 116, 118
Build of hand, h. and, 52, 53

Causality, theory of, 37
Changes of h., 20, 21, 55 et seq., 59 et seq., 84, 85, 96, 184, 185, 236, 237, 261
Child h. 19, 21, 45 et seq., 56, 57, 60, 61, 95, 106, 120, 168, 225 et seq.
— —, graphic maturity and, 48
— —, literature on, 23 et seq.
Chinese, the, on h. psychology, 17

Christian name, w. of, 182, 184 et seq.
Cerebrum, h. and, 53, 54
Comparison of hh., 30 et seq., 45 et seq.
— — —, of pupils of one class, 45 et seq.
— — —, written with left and right hand, 52, 53
— — —, — in different w. systems, 50, 51
— — single strokes, 28 et seq.
Conditions, external, influence of, 54 et seq.
Connection, degree of, 77, 112, 126 et seq., 173 et seq., 203, 204, 213, 214, 229, 230, 231, 232, 241
— , forms of, 114 et seq., 203, 212, 213
Considerable difference of length, 100 et seq., 202, 210, 241, 268
Constancy of individual h., 34, 35, 50, 51, 57, 60, 61, 127, 192, 227
Constellation of h.ch., 23, 34, 74, 75, 91, 97, 99, 110 et seq., 116, 128, 129, 133, 136, 142, 152, 165, 166, 168, 169, 173 et seq., 186
Contents, inferences from, 61, 62
Covering strokes, 112, 123
Creeping arcade, 119 et seq.
Criminality, h. and, 62, 73, 152, 161, 170, 180, 238, 239, 257, 267, 268, 269
— — —, literature on, 23 et seq.
— — —, blackmailers, 79, 180, 257; cheats, 120; deceiver, 71; defrauders, 73; economic crimes, 257; embezzlement, 239, 257; forger, 78, 79, 88, 180, 267; impostors, 120, 123; international crook, 73, 120, 179, 180; juvenile offenders, 238, 239; robber, 268; slander, 239; spies, 120; swindlers, 71, 120, 170, 257

Decipherability of h., 70, 77, 131
Definition of term character, 88, 124
— — —, h., 69
Descending lines, 103, 122, 138, 151, 166, 193, 252, 262
Destiny, h. and, 62, 63
Development of g., 17 et seq.
Difference between envelope w. and letter proper, 187 et seq.
— — — number w. and h., 176 et seq.
— — signature and letter proper, 182 et seq.
— of hh., produced by different persons, 30 et seq.
— — length, 100 et seq., 155, 202, 210, 241
Directions of h. movements, 86 et seq.
— — lines, 17, 138, 139, 143, 151, 204, 214
Disguise of h., 19, 57 et seq., 152, 267
Disintegrated h., 131
Disturbances, direct, of h. movements, 53
— , indirect, of h. movements, 53 et seq.

Double curves, 112, 117, 124, 125, 151
Drawings, h. and, 17, 48, 91, 92
Duration of life, h. and, 63

East, the, and h., 17
Emotions, instincts, temperament, etc., 93, 140 et seq., 155, 156, 192, 193, 209 et seq., 234 et seq.; apathy, 156; asceticism, 130, 160; balance, inner, 92, 100, 110, 111, 138, 155, 253; balance, lack of, 93, 101, 117, 138, 156, 189, 191, 211, 238, 239, 252, 262, 268; bodily sphere, 89; calmness, 155, 253; capriciousness, 130; collectedness, 156; composedness, 155; conflicts, inner, 107, 113, 122, 123, 169, 192, 193, 226, 234 et seq., 238, 239, 242; contentment, 74, 100, 102; despondency, 103, 116, 118, 139, 149, 167, 193, 235, 252; dissatisfaction, 101, 104, 210; eccentricity, 130, 157, 189, 191; enthusiasm, 94, 138, 139, 164, 165, 193; excitability, 107, 122, 129, 133, 138, 155, 156, 216, 233, 243; habits, 88; harmony, 100, 102, 155, 192, 225, 262; illusionism, 95, 98, 165, 167, 174, 193, 268; impulsiveness, 135, 136, 140 et seq., 214, 268, indifference, 103, 156; indolence, 101, 152; instincts, 89, 122, 208, 253; irritability, 77, 101, 107, 108, 130, 133, 141, 156, 215, 226, 233, 234, 243; moodiness, 104, 143, 243; optimism, 138; phlegm, 101; sexuality, 63, 89, 120, 122, 142, 165, 239
Empiric method of g., 36, 37
Enrichment of letter forms, 151, 168 et seq.
Envelope, w. of, 187 et seq.
Europe, beginnings of g. in, 18
Evenness, 155, 156
Execution, particular, of h.ch., 39, 91 et seq., 99, 102 et seq., 110, 111, 113, 128, 129, 143, 144, 164 et seq., 173 et seq., 199 et seq.
Experiment, made with adults and children, 34, 35
— — — reader, 30 et seq.

Famous men on h. psychology, 19 et seq.
Finals, 82, 84, 85, 122, 151, 201, 205, 233, 234, 268
Firm, upright arcades, 119, 120
Flourishes, 57, 73, 82, 151, 168 et seq., 182, 191, 268
Foot w., expression of, 53
Foreign w. systems and graphic maturity, 50 et seq.
Fortune telling, 9
Fragmentary w., 130, 131
France, development of scientific g. in, 22, 36, 37, 39
Fullness, 76, 164 et seq., 174, 179, 225, 252, 253, 268

Garlands, 114 et seq., 142, 151, 253
Germany, development of scientific g. in, 22, 23

Hastiness, 77, 128, 129, 132, 152, 169, 174, 234
Hold of the pen, 45, 54, 105, 147, 159, 160
Hypnosis, h. and, 57

"I," shaping of, 97, 166, 186, 202, 209, 210
Identification, h. and, 57, 234 et seq., 242, 259, 260, 263, 264
Illegibility, 70 et seq., 99, 132, 133, 170, 172, 180, 182, 183, 187, 188, 199, 206, 234, 241
Illnesses and diseases, 53, 54, 60, 63, 84, 85, 122, 161, 162
— — — , literature on, 23 et seq.
— — — , arthritic defects, 53; cancroid, 54; defective parts of cerebrum, 53; drugs, 112; endocrine, 54; exhaustion, 53, 138, 161; frost-bite, 53; gastric ulcer, 54; glandular organs, 54; injury to finger, 53; paralysis, 53, 73, 154; paralysis of hand, 53; strain of muscles of hand and arm, 53; syphilis, 53; tabes, 53; toxic state, 53, 112
— , nervous and mental, 60, 61, 101, 122, 130, 131, 133, 141, 147, 151, 152, 232 et seq., 251, 262 et seq.; intellectual defects, mental deficiency etc., 133 et seq., 136, 228 et seq.; paranoics, 71, 75, 76, 101, 123, 128, 131; psycho-neurotics, etc., 60, 73, 77, 78, 79, 101, 122, 123, 128, 130, 131, 136, 170, 172, 177, 178, 190, 232 et seq., 242, 251, 252; psychotherapy, g. and, 60, 103, 227, 233, 234, 239, 261 et seq.; psychotics, 60, 61, 128
Initials, 82, 97, 118, 151, 166, 169, 172, 186, 191, 200, 202, 205, 209, 210, 233, 268
Ink, 54, 118, 159
Intelligence, originality, etc., 128, 133, 134, 172 et seq., 217, 232, 234, 241, 253; absent-mindedness, 130, 141; abstraction, 89, 127, 135, 136, 164 et seq., 214, 217; abundance of ideas, 129, 169; adroitness, 128; alertness, 75, 153, 213, 215, 234; association of ideas, 127, 128, 173 et seq., 214, 229, 230, 231; banality, 157; barrenness, 71, 165; captiousness, 128; caution, 153, 154, 211; clarity, 71, 74, 75, 98, 173, 192, 218, 241; co-ordination, 127; creative personality, 124, 141, 165; criticism, 98, 171, 173, 217, 241; cunningness, 73, 75, 124, 232; desultoriness, 129; dryness, 164, 165; forethought, 92; imagination, 135, 136, 141, 164 et seq., 225, 268; immaturity, 92, 93, 101, 242, 268; liveliness, 102, 151, 215; material sphere, 89, 101, 139, 192, 193; material type, 90, 92; matter-of-factness, 95, 164, 166, 209, 241; maturity, 100, 102, 169, 171, 241; meditation, 87, 89, 133; narrow-mindedness, 96; naturalness, 115, 157, 158, 161, 182, 188, 217, 241;

originality, 72, 74, 77, 157, 158, 217; originality, lack of, 71, 157, 158; pedantry, 81, 96, 132, 141, 143, 148, 175, 183, 255; practical-mindedness, 92, 254; purposefulness, 82, 87, 92, 110, 141, 151, 169, 225; reflection, 87, 89; retrospection, 87; sagacity, 166, 217; sober-mindedness, 98, 166, 173, 176; sophistry, 128; shallowness, 152, 156; speculation, 87, 89, 207, 208, 255; spiritual sphere, 89, 101, 138, 192, 193; spiritual type, 90; thoughtfulness, 152; versatility, 169
Interpretation of h., 38 et seq.
Irregularity, 77, 117, 141 et seq., 147, 163, 174, 204, 214, 215, 226, 232, 233, 234, 255

Juveniles, h. of, 56, 57, 59, 60, 75, 76, 92, 93, 96, 100, 102, 103, 106, 112, 113, 120, 133, 134, 142, 143, 167, 238 et seq.

Leanness, 164 et seq., 173, 206, 217, 226
Left side, emphasis of, 86 et seq., 117, 118, 121, 133, 150, 151, 153, 166, 194, 200, 207, 208
Legibility, 70 et seq., 98, 128, 156, 173, 176, 182, 183, 188, 236
Letter formation, 32, 47, 151, 168 et seq., 206, 218
Limitations to g., 44 et seq.
Literature, graphological, in English, 25, 26, 37, 64
— — , on the European Continent, 23 et seq., 37, 64
Looped or sham garland, 77, 116, 118
Lower zone, emphasis of, 88 et seq., 92, 94 et seq., 122, 151, 162, 165 et seq., 169, 192, 193, 200 et seq., 208, 209, 261

Medium difference of length, 100 et seq., 241
— height of middle zone, 94
— width, 109
Middle zone, emphasis of, 88 et seq., 94 et seq., 109 et seq., 114 et seq., 126 et seq., 135 et seq., 164 et seq., 169, 200 et seq., 208, 209
Mirror w., likeness to, 106, 107

Narrowness, 46, 109 et seq., 122, 151, 153, 162, 166, 185, 186, 226, 241
National school model forms and individual deviations, 19, 21, 45, 97, 98, 102, 103, 105, 108, 114, 118, 123, 126, 137, 149, 157, 158, 164, 167, 168, 184
Nationality, h. and, 21, 50 et seq.
Naturalness, degree of, 157, 158, 182, 188, 206, 217, 241
Neglect of letter forms, 73, 99, 149, 151, 168 et seq., 174, 183, 185, 206, 218
Numbers, shaping of, 45, 78, 79, 176 et seq.

Objections to g., 44 et seq.
Objective factor in h. analysis, 39 et seq.

Observation of h., 41 et seq.
Occupations and professions; ambassador, 120; architects, 119; art collectors, 161; artists, 119, 135, 141, 161, 165; astronomers, 95; athlete, 52; bookkeeper, 247; braziers, 52; businessmen, 115, 125, 255; calligraphists, 18, 123, 137, 168; charwoman, 49, 74; chemists, 95; children's nurses, 252 et seq.; constructors, 119; critics, 160; designers, 168; diplomatists, 125; distiller, 161; employees, 246 et seq.; explorers, 94, 129; farmers, 161; foodstuff analysts, 161; foresters, 161; gardeners, 161; inventors, 129; lawyers, 160; master mechanics, 95, 160; mathematicians, 95; military leaders, 94; opticians, 95; organisers, 135; painters, 161; peasant, 49; perfume makers, 161; scholars, 135; scientists, 98, 135; speakers, 72; statesmen, 94; surgeons, 160; tea-tasters, 161; turners, 95.
Originality, degree of, 74, 77, 131, 132, 133, 157, 158, 163, 206, 217

Paper, 54 et seq., 105, 138, 159
Parallelism, psycho-physical, theory of, 37
Pastiness, 53, 54, 73, 159 et seq., 206, 217, 253
Pen, 54, 56, 105, 145, 146, 147, 148, 149, 159, 160, 231
Penmanship ww., expression of, 46 et seq
Pressure, peculiarities of, 49, 54, 83, 84, 92, 93, 104, 147, 149, 155, 205, 216, 226, 229, 233
— , strong or heavy, 23, 47, 76, 83, 122, 145 et seq., 174, 179, 226, 253, 262
— , weak, 47, 117, 122, 147, 148, 149, 172, 205, 215, 216, 241
Pseudo-graphological practices, 9, 10, 62 et seq., 178
Psychological valuation of h., 41 et seq.
Public opinion, g. and, 9, 10, 64, 65, 81, 251
— — , h. and, 35, 183, 184

Quickness, 74, 75, 82, 83, 131, 132, 150 et seq., 157, 176, 205, 216, 241, 253, 255

Regularity, 80, 81, 82, 102, 112, 122, 132, 140 et seq., 155, 225
Reliability of g., 26, 27, 40, 41, 251
Renaissance, the, and h. psychology, 18
Reproductions, inferences from, 55, 56
Requirements for g., 36, 41 et seq.
Reversive w., 105 et seq., 151, 166, 186, 202, 211, 212
Right side, emphasis of, 86 et seq., 91 et seq., 111, 126 et seq., 132, 150, 151, 153, 173, 174, 194, 200, 201, 207, 208

Sacré-coeur form of connection, 123
Science of g. non-exact, 39, 40

Subject Index

Scribblings of children, 225 et seq.
Script, expression of, 48, 49, 126
Self-esteem, 97, 209; aloofness, pose of, 106; boastfulness, 165, 170, 172, 268; fussiness, 80, 189, 191; impudence, 165; inferiority feelings, 93, 96, 99, 165, 172, 209, 210, 231, 243; modesty, 98, 100; self-assertion, 83, 96, 184, 186, 189, 238, 239; self-consciousness, 108, 110, 133, 153, 189; self-criticism, 98, 102, 241; self-deception, 73, 75, 170, 241, 242; self-discipline, 80, 82, 107, 110, 112, 117, 120, 123, 140 et seq., 152, 160, 162; self-observation, 78; self-sufficiency, 106; self-torment, 77, 235, 262; singularity, pose of, 106; superiority feelings, 94 et seq., 166, 170, 189, 191, 253, 268; vanity, 170, 184, 191, 268.
Sex, h. and, 61, 62, 63
Sham legibility, 75, 76
Sharpness, 45, 159 et seq., 206, 217
Shorthand form of connection, 124
Signature, 59, 60, 182 et seq.
— , uniqueness of, 35
Simplification of letters, 80, 82, 98, 131, 151, 168 et seq., 173, 183, 206, 218, 241
Single strokes, texture of, 28 et seq., 84, 150, 151, 161, 162, 225 et seq., 228 et seq., 234, 236, 241, 262
— — , variety of, 17, 28 et seq.
Size of h., 94 et seq., 172, 177, 179, 189, 190, 202, 209, 210, 268
— — , changes of, 84, 85, 96, 97, 143, 155, 183 et seq.
Slanting, 105 et seq., 111, 117, 132, 151, 186, 202, 211, 212, 232
— to the left, 77, 105 et seq., 151, 166, 186, 202, 211, 212
Slowness, 73, 74, 75, 122, 132, 148, 150 et seq., 166, 170, 174, 175, 177, 229, 241, 252, 255, 262
Small difference of length, 100 et seq., 166, 255
Smallness of middle zone, 20, 95 et seq., 122, 149, 162, 172, 173, 183 et seq., 189, 202, 209, 210, 241, 253, 255
Smeariness, 54, 55, 73, 122, 161, 162
Sociability, ego and world, etc., 88, 114 et seq., 188, 192; adaptability, 71, 74, 75, 96, 97, 115, 120, 127, 128, 147, 148, 149, 151, 189, 192; ambiguity, 72 et seq., 78, 79, 120, 170, 180, 181, 187, 225; antipathies, 88, 211; avarice, 130; ceremoniousness, 120; compassion, 117; conciliatoriness, 116; considerateness, 70, 71, 74, 188, 192; constraint, 77, 80, 147, 189, 226; cruelty, 160; curiosity, 156; dependence, 81, 103, 108, 110, 111; deportment, 119; everyday reality, 88; extraversion, 69 et seq., 87, 91 et seq., 106, 110, 111, 112, 113, 182 et seq., 187 et seq., 207 et seq., falsehood, 124, 233; fear of life, 93, 226, 234 et seq., 241, 242, 252; formalism, 119, 120; good-naturedness, 117, 230; greediness, 179, 180; hypocrisy, 120, 233; impartiality, 99; impatience, 212; impressionability, 108, 141, 147, 155, 156, 161,

162, 214, 225; inadaptability, 72, 75 et seq., 94, 106, 107, 121, 122, 129, 188; inconsiderateness, 77 et seq., 169, 188, 189, 191; independence, 72, 83, 225; inhibition, 82, 110, 113, 122, 123 124, 143, 147, 152, 153, 167, 174, 175, 189, 226, 229, 242, 264; introversion, 72 et seq., 76, 77, 87, 106, 108, 110, 133; isolation, 234, 262; kindness, 115; magnanimity, 212; many-sidedness, 125, 213, 218; nagging, 101; objectivity, 95, 98, 169, 171; obligingness, 115, 192; obstinacy, 72, 75, 130, 147, 148, 190; one-sidedness, 80, 98, 101, 103, 124, 174, 175, 185, 193, 194, 207 et seq.; open-mindedness, 87, 253; opportunism, 125; opposition, 122; patience, 115, 117; pettiness, 96, 110; querulousness, 101, 122; repression, 136; reserve, 106, 110, 112, 119, 120, 152, 154, 194; responsiveness, 74, 106, 112, 115, 253; restraint, 112; restrictions, 100; reticence, 119; rigidity, 142; sensitiveness, 141, 143, 147, 148, 156, 211, 214, 226; severity, 160; sincerity, 71, 157, 162, 165, 253; stiffness, 142; subjectivity, 94, 98; susceptibility, 88, 115, 117, 156, 211, 225; sympathies, 88, 192, 211; timidity, 108, 110, 113, 116, 136, 147, 152, 165, 226; touchiness, 101, 149; transparency, 71; turpidity, 161; unambiguity, 71; unapproachableness, 138; unconstraint, 110, 161, 188; unscrupulousness, 110; uprightness, 74

Spacing, 17, 45, 46, 71, 72, 73, 76, 77, 83, 98, 104, 130, 131, 132, 133, 135, 172 et seq., 192 et seq., 204, 214, 225 et seq., 229, 233, 241, 252, 253, 261

Subjective factor in h. analysis, 39 et seq.

Surname, w. of, 182 et seq.

Test proof of g., 26, 27, 40

Threadlike form of connection, 124, 125, 151, 153, 203, 212, 213, 268

Touching up of letters, 50, 73, 78, 134, 151, 152, 153, 166, 177, 178, 228, 229, 231, 233, 252, 262

Tremor, 50, 53, 122, 150, 151, 154, 229, 231, 241

Under-lining, 75, 76, 182, 184, 190

Uneducated persons and graphic maturity, 49, 50

Unevenness, 77, 155, 156, 206, 216, 217, 234

Uniqueness of h., 20, 21, 28 et seq.

Unit of h., 86, 131, 229

Upright w. angle, 105 et seq., 117, 151, 202

Upper zone, emphasis of, 88 et seq., 91 et seq., 127, 151, 165 et seq., 169, 192, 193, 200, 202, 207 et seq.

Width of h., 109 et seq., 117, 132, 151, 156, 185, 186, 203, 212, 255

— —, changes of, 109, 203, 212

Will power, etc., 140 et seq.; activity, 83, 101, 102, 116, 122, 138, 153; ambitions, 93, 101, 102, 210; aspirations, 93, 101, 214; carefulness, 241, 253; carelessness, 170, 216; clumsiness, 80, 134, 147, 148, 174, 177, 262; concentration, 80, 100, 110, 140 et seq., 225, 241; conscientiousness, 82; driving force, 146; duty, sense of, 102, 141, 162, 167, 215, 253; efficiency, 83, 215, 252 et seq., 255; elan, 98, 110, 214; elasticity, 83, 147, 148, 214, 215, 255; endurance, 140; fatigue, 84, 138, 139, 149, 162, 211; flexibility, 169; hastiness, 132, 152, 169, 170, 174, 216; indecision, 82; inertia, 103; initiative, 110, 122, 153; initiative, lack of, 101, 103, 148, 149, 153; instability, 96, 108, 125, 138, 155, 156, 170, 209, 268; irresoluteness, 110; laziness, 152, 170; manner of working, 80 et seq., 212 et seq., 220 et seq., 234 et seq., 246 et seq., 252 et seq., 255; mobility, 124; monotony, 81; orderliness, 142, 253, 255; perseverance, 83, 85, 121, 122, 140, 141, 146, 148; quickness, 82, 132, 133, 147, 151, 152, 153, 213, 216, 241; reality, sense of, 92, 98, 100, 139, 242, 252, 268; reliability, 74, 82, 83, 85, 121, 141, 148, 253, 254; resistance, power of, 110, 111, 121; resoluteness, 253; responsibility, 122; restlessness, 108, 141, 155, 156, 210; slovenliness, 170; slowness, 80, 81, 82, 83, 148, 152, 153, 174, 175, 242; steadiness, 80, 138, 255; striving, 92, 101, 210; thoroughness, 83, 146, 148, 153; unreliability, 170; unsteadiness, 101, 104, 138, 213; weakness of character, 112, 115, 117; zeal, 110, 138, 212

Writing angle, 47, 105 et seq., 112, 151, 153, 202, 211, 212

— — , changes of, 107, 108, 112, 117, 142, 143, 151, 155, 186, 202, 211, 212

Writing material, influence of, 18, 54 et seq., 105, 145, 146, 159, 199, 231

Zones, 50, 51, 88 et seq., 103, 107, 116, 118, 120, 122, 135 et seq., 147, 151, 164 et seq., 169, 172, 192, 193, 200, 201, 202, 207, 208, 209

INDEX OF FIGURES

Number of Figures	*Number of Pages on which the figures are referred to*
1	28
2	28
3	30, 31, 34
4	30, 31, 33, 34
5	30, 31, 32, 33
6	30, 31, 32, 33, 34
7	30, 31, 32, 33, 34
8	30, 31, 32, 33
9	30, 31, 32
10	30, 31, 32, 33, 34
11	30, 31, 32, 33, 34
12	30, 31, 33, 34
13	30, 31, 32, 33
14	30, 31, 33, 34
15	45, 46
16	45, 46
17	45
18	45, 46
19	45, 46
20	46
21	46, 47
22	46, 47
23	46, 47
24	46, 47
25	46, 47
26	46, 47, 48
27	46, 47
28	46, 47
29	46, 47
30	49
31	49
32	49
33	49, 136, 147, 148, 156
34	49, 74, 112, 156
35	50
36	51, 56
37	51, 56
38	56
39	52
40	52, 108, 162
41	52, 108, 117, 118, 125
42	53, 136, 153
43	53, 136, 153
44	53, 138
45	53, 154
46	53, 154
47	146
48	55, 159
49	45, 55, 160
50	54, 145, 159
51	55
52	55
53	56
54	56, 112, 113
55	55
56	55, 83, 84
57	56
58	56, 121
59	56, 183
60	57
61	57
62	57
63	57
64	59, 183
65	59, 183
66	59, 183
67	59, 183
68	59, 185
69	59, 184, 185
70	60, 184, 185
71	61, 62
72	61, 62, 138
73	61, 62, 162
74	74, 102, 116, 117, 142, 149
75	74, 101, 102, 103, 143, 157, 171
76	75, 121
77	77, 108, 132, 136

Index of Figures

Number of Figures	*Number of Pages on which the figures are referred to*
78	77
79	77, 132
80	78, 136
81	78, 79, 180
82	78, 180
83	78, 180
84	87
85	87, 118, 132, 138, 152, 157
86	89
87	91, 92, 138, 162
88	92, 112, 113, 167
89	90
90	90
91	133, 149
92	138, 148, 172
93	132, 142, 158
94	97, 98, 99, 121, 171
95	98, 99, 135, 148, 171
96	102, 104, 118, 158
97	103, 104, 136, 149
98	108, 138, 143, 144, 156
99	112, 125, 132, 138, 173, 175
00	117
01	118
02	118, 166
03	120, 121
04	120, 121, 162
05	122, 123, 138, 166
06	122
07	158, 172
08	98, 99, 149, 172
09	171
10	171
11	125, 199 et seq.
12	225, 226
13	225, 226
14	225, 226, 227
15	225, 226, 227
16	149, 228, 229
17	229
18	156, 232
19	124
20	133, 156, 234
21	236
22	131, 138, 241
23	136, 241
24	166, 252
25	252
26	162, 252, 256
27	255
28	118, 163, 255
29	259
30	259
31	261, 262
32	261, 262
33	138, 262, 264
34	176
35	177
36	177
37	178
38	179
39	179
40	81, 83
41	82
42	83, 84
43	84
44	84, 85
45	133
46	172, 175
47	174, 175
48	75
49	76, 77
50	77
51	187, 189
52	188, 189
53	189
54	189, 190
55	191
56	192
57	192
58	193
59	193
60	194
61	194

SUPPLEMENT

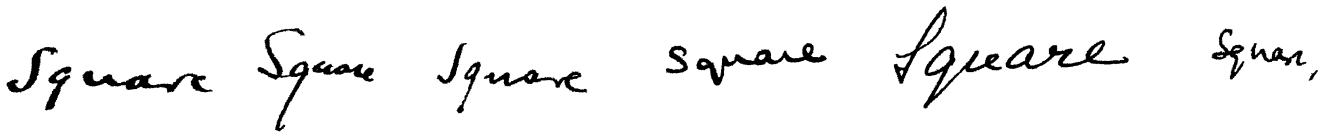
SPECIMENS OF HANDWRITING AND ILLUSTRATIONS

SUPPLEMENT

SPECIMENS OF HANDWRITING AND ILLUSTRATIONS



3 4 5 6 7 8



9 10 11 12 13 14

Aged 6 years

Now

15

Aged 6 years.

Now

16

Aged 6 years

Now

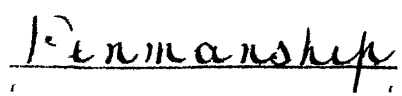
17

Aged 6 years

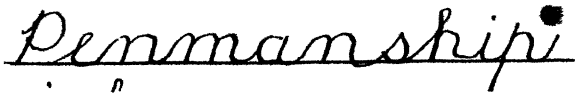
Now

Aged 6 years

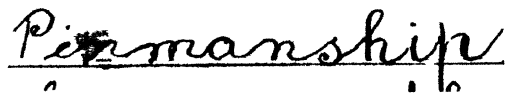
Now.



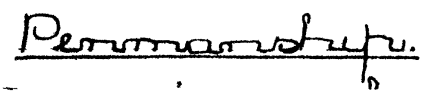
20



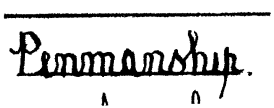
21



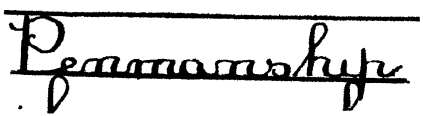
22



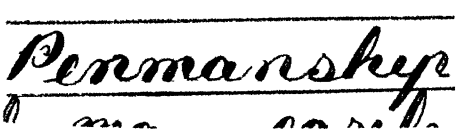
23



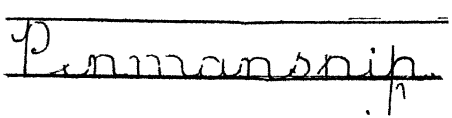
24



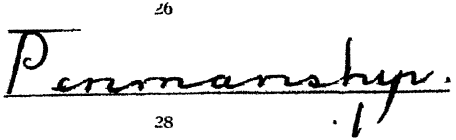
25



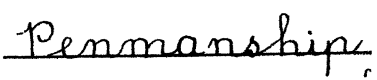
26



27



28



29

JACOBY
..... PRINCESS
..... QUEENS

31

32

30

your letter
- Gentlemen
but would
and
I shall be

33

We have been enjoying
ourselves very much.
The weather has been

34

Relativismus gegen den Kapitalismus" entgegen,
meint, daß wie gegen d. Amerikanismus" man
auch ich fünf Mal ein Artikel der Fa P

Tagore wrote, meaning „Chaque
race a besoin d'apprendre quelque chose,

Ich hoffe, daß ihr Freundlich-
keit Ihnen ganz gut tut, und daß
Sie in Berlin viel Angenehmes
finden werden.

Mit besten Grüßen
Ihr H. Lewin

UTTARAYAN
SANTINIKETAN

তুমীর নাগিয়া রহেছি তাহে পরাণে,
তাঁহার নাগিয়া তুমী নিরবধি সঙ্গীতে
রবীন্দ্রনাথ ঠাকুর

The reed waits for his Master's breath,
Master goes seeking for his reed.

Rabindranath Tagore

April 16
1933

with my right hand is to my left hand. I am
current, though less regular, firmer script, much more

42 43

Aimée Rapin

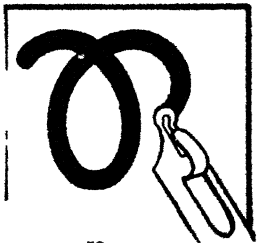
44

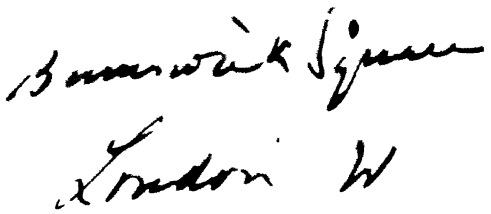
45 46



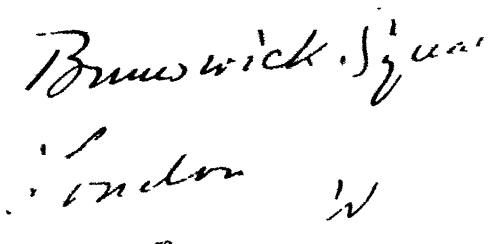








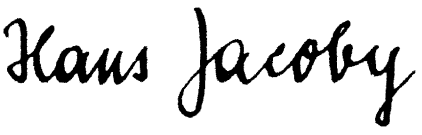
51



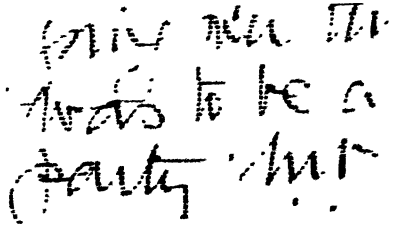
52



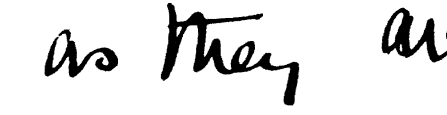
53

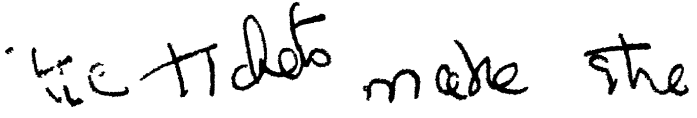


54

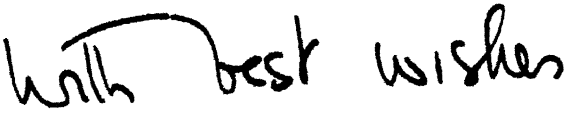


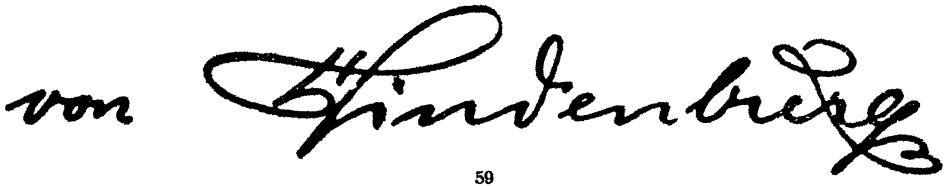
55





57

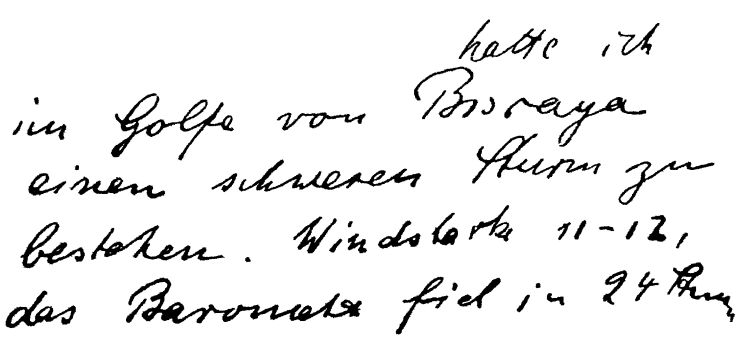




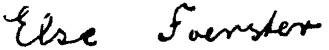
59



60



61



62





64

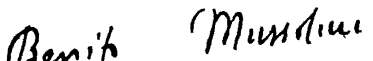


65



66

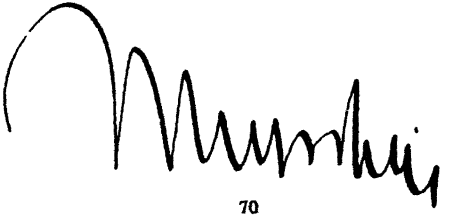




68



69



70

in the hope that I can persuade

71

servant who knows her work
I loved Sheringham & only
came back last night

72

to us took and I saw her yesterday
She said he, frankly in her opinion
all fear I am away with my

73

ied to hear you will be again for it cannot

74

but as her husband is a first

75

Some people talks of crime as of a fine

76

77

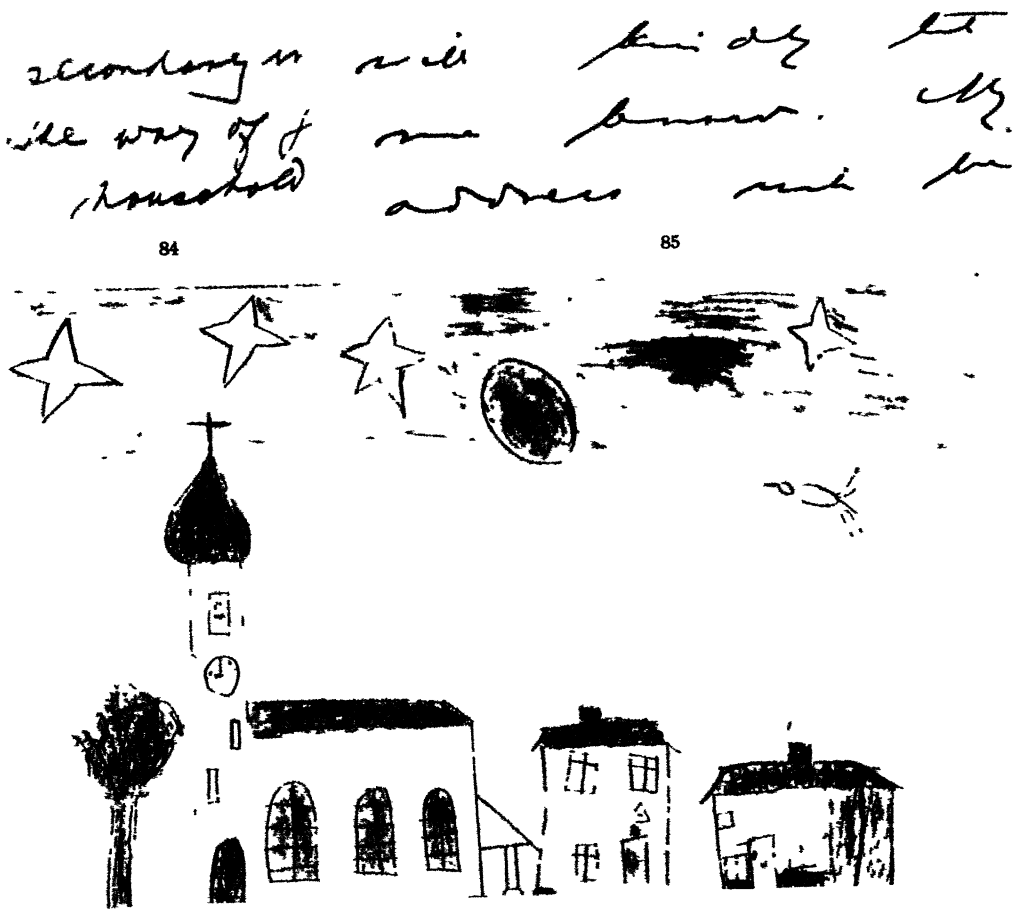
study of Beetles
writes about it

78

(wd. or finish or ~~finish~~

79

$8 vs



84

85

87

88



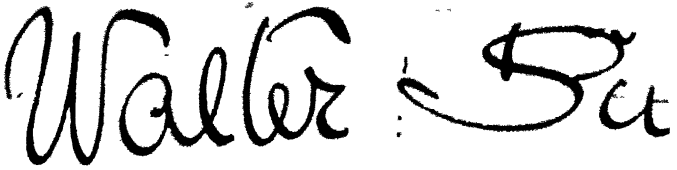
89



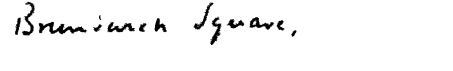
90

91

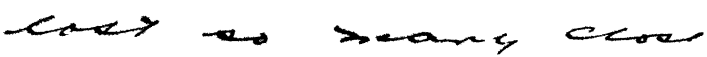
92



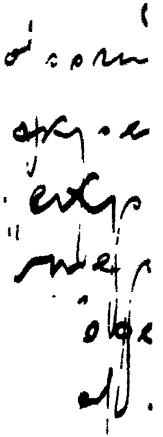
94



95



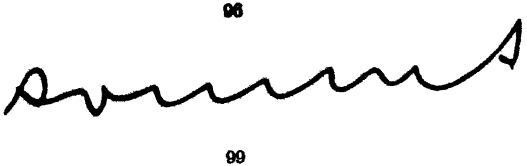
96



97



98



99

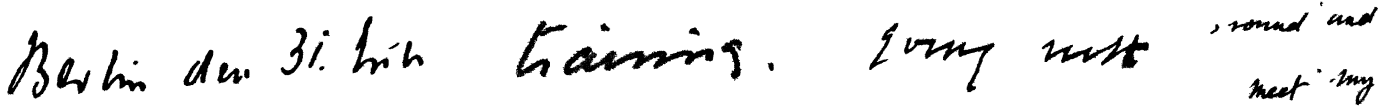


100



101

102

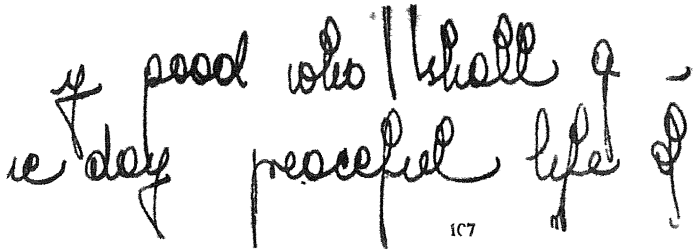


103

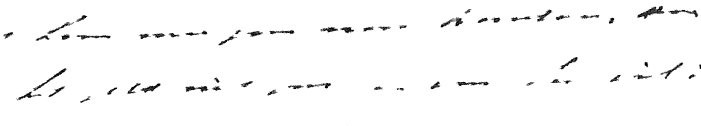
104

105

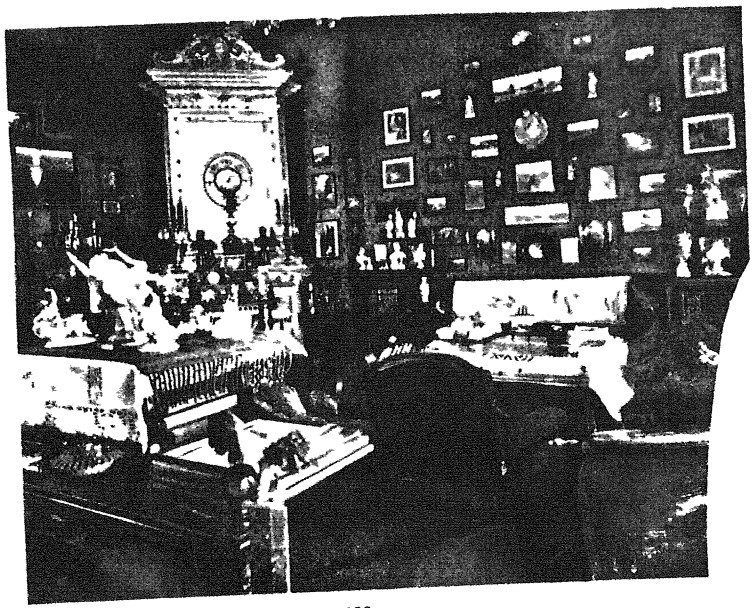
106



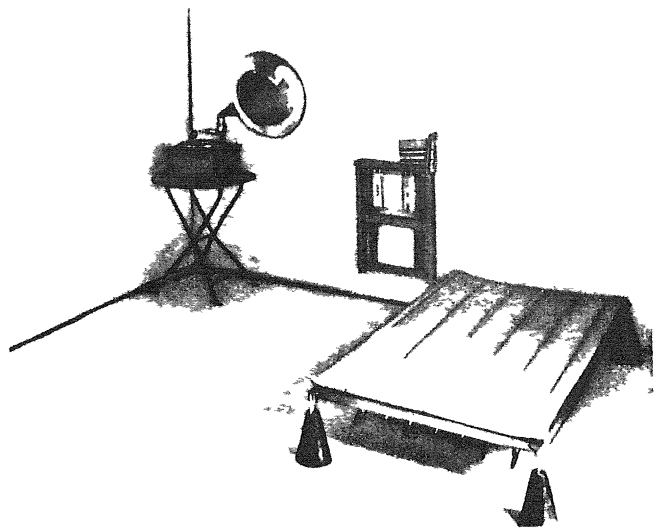
107



108

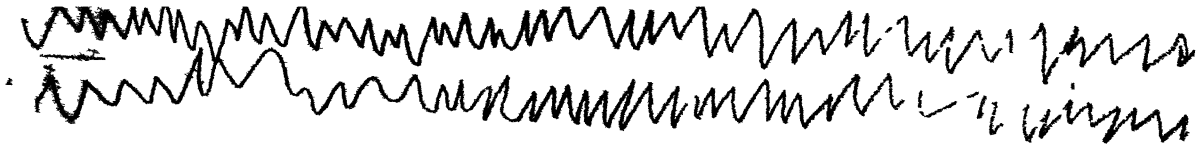


109

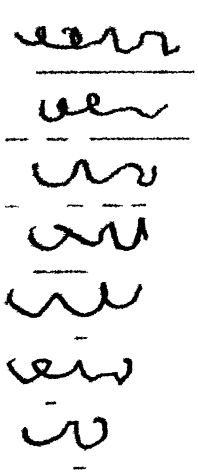


110

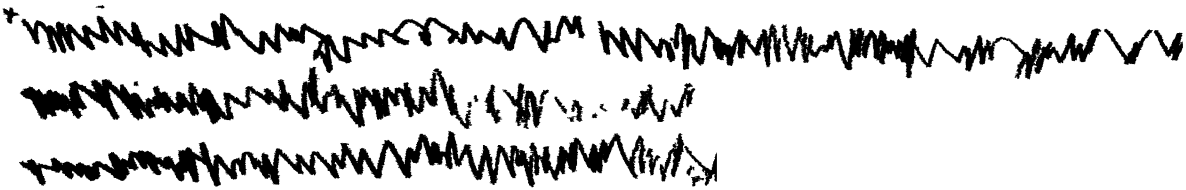
I was then at the theatre at least. I was like to see Lawrence Thomas's "Victoria Regina". I wonder what you would think of it? I enjoyed it immensely, and it was brilliantly acted. Albert was made a most sympathetic figure, and was given to him played a really important part in the political events. What a strain it must be to keep up a German accent in English for a whole evening! However it



112



113



114

This garden is full
of roses. of every Ri
Rind Ch

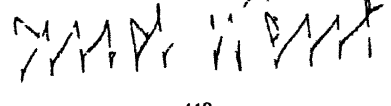
116

the New Year contest December 10th
I may win a money
I hope you a
Love from

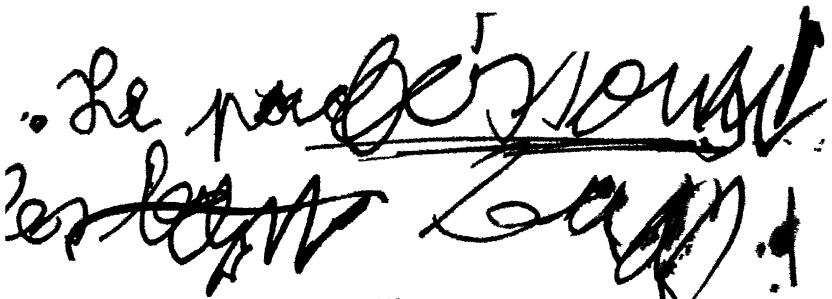
117

The fountainpen
writes very well. I
~~and~~ have the same
~~fountainpen. Tom's~~
~~schoolday.~~
~~all the present are~~

118



119



120



121

and Spain. The period of history

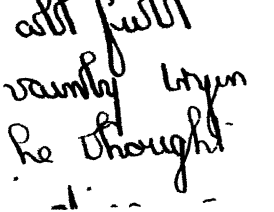
122



124



125



123



126



128

which had, as an appendage, another, older, locomotive on its left hand side. The second loco. was out of date but was kept in a little steam which it drew from the proper loco. through a number of brown pipes and rods. Like an umbilical

129

Unless I hear from you, I will come to an hour from 11.30. on Saturday.

I hope you enjoyed the garden-party.

Yours sincerely

130

Somewhere in the
rage and
-ough to
subtle
s-pell of Rue a spaniard

Then I saw

131

132

Mother;

Will you please

133

New York City 45

4th 1937 The Times

16th December 1937

1 : 13 : 3

for it cannot about the world

40

we could have ax of Marks today

My Gratulation.

ona t thou ga

143

the Petty [illegible]

amenieuce.

1

endose herewith I managed t

40

golly evening. On Tec:

every evening

here | there

1

wules

clerowsphere

Clerowsphere

H. J. Jacoby, Esq.,
44 St. John's Wood Rd.,
N.W. 8.

151



H. J. Jacoby Esq
44 St. John's Wood Road
LONDON NW 8

152



H.J. Jacoby Esq:
84 Princes Court
Queens Road.
W2.



154



155



Hans Jacoby, Esq.
44, St. John's Wood Road
London N W. 8

Aufbewahren

156